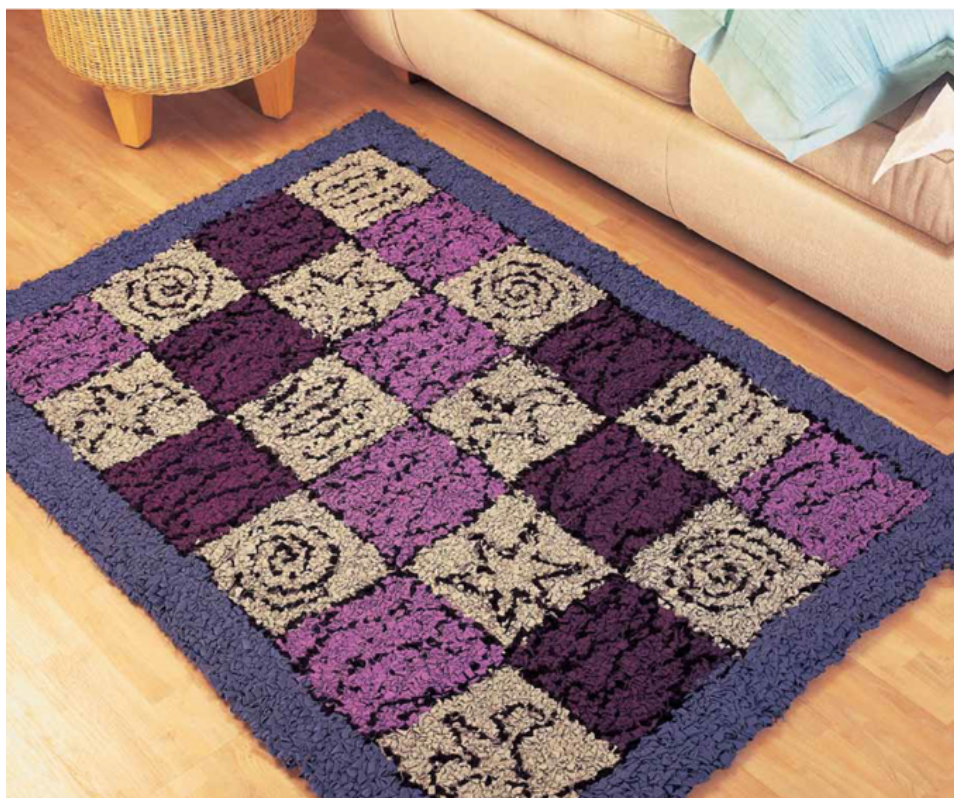


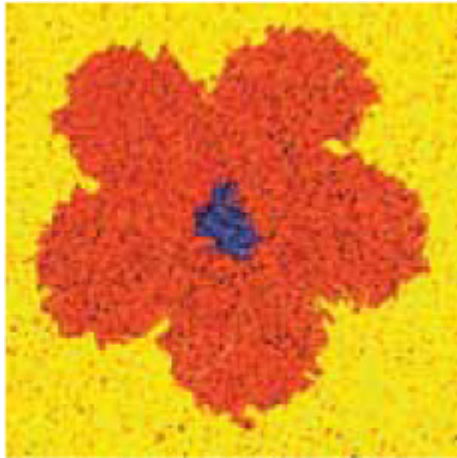
Consultant Editor: Juju Vail

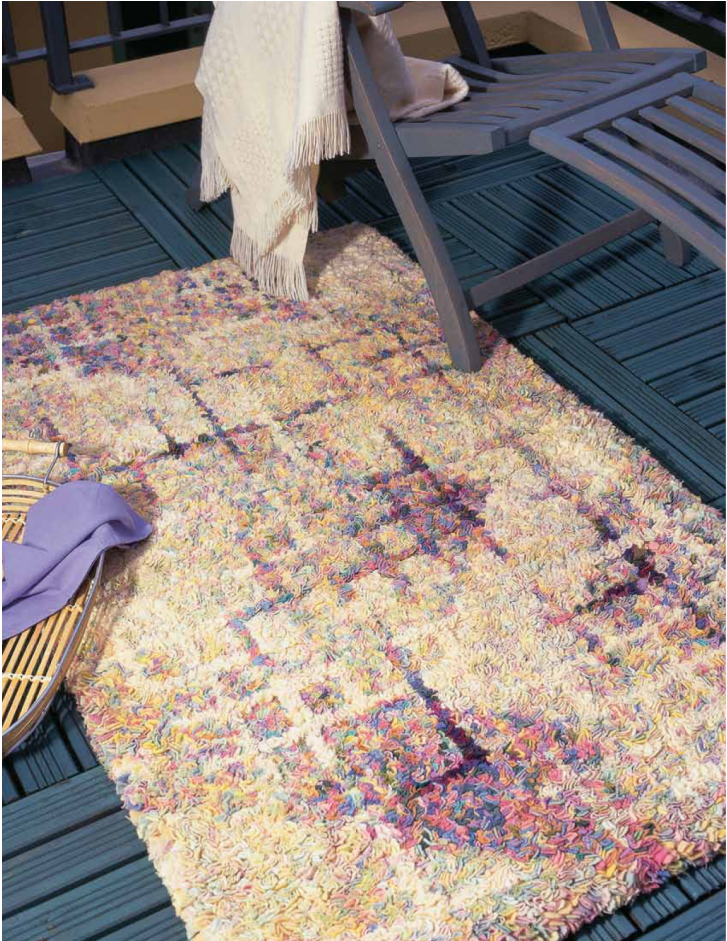
rag rugs

15 step-by-step projects for hand-crafted rugs



rag rugs



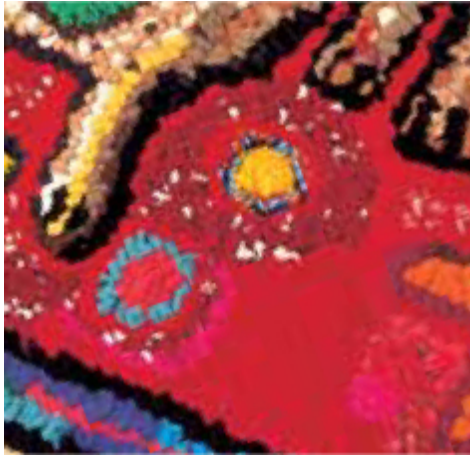


rag rugs

15 step-by-step projects for hand-crafted rugs

Consultant Editor: Juju Vail

Contents



Introduction

Materials

Tools & Equipment

Transferring the Rug Design

Preparing Rags

Using a Stretcher Frame

Hooking

Prodding

Clipping

Braiding

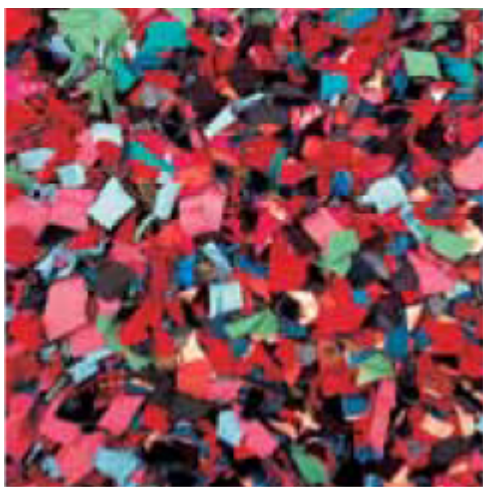
Design your own Rug

Finishing & Cleaning

How to use this Book



Projects



Retro Flowers

Lavender Field

Amish no. 4

Cream Circle

Colour Stripes

Braided Woolly Rug

Sardines

Shaggy Rug

Canyon

Chevrons

Tulips

Devil Dogs

Sun Rays

Hearts & Tulips

Sleight

About the Contributors

Suppliers

Index

INTRODUCTION

The rug is one of the first things we look at when we come into a room. It plays a pivotal role in any decoration scheme and its colour pattern and texture can be used to set design themes. Its shape can also influence the way you use a room, designating different areas and directing the flow of traffic. Yet it is difficult to find exactly the shape, colour; size and pattern that will provide the kind of impact that you desire without having a rug custom made at an exorbitant price. By making a rug yourself, you can have control over all the design elements. Moreover; if you make your rug out of rags, it will cost you hardly anything at all.

Rag-rug making is a traditional craft. In Britain and North America the techniques that were most commonly used were hooking, prodding, braiding and weaving. These methods are now enjoying a revival, inspired partly by the desire to transform recycled materials into unique, hand-crafted pieces for the home.

There is much speculation about whether the technique of hooking and prodding rags through hessian began in Britain and was brought to North America by settlers, or whether it originated in North America. Hessian was first imported to Britain and North America in around 1850, and the oldest surviving examples of hooked rag rugs, dating from about this time, come from the eastern United States and from Quebec and the Maritime Provinces of Canada. Earlier examples have, however, been found in North America; in these rugs, linen with some of its warp and weft threads removed was used in place of hessian.

Many wonderful examples of old rag rugs have survived, particularly in North America, where the craft was very popular. Made from old feed sacks, they usually measured about 80 x 110cm (31½ x 43½in). A house would typically have some rugs with utilitarian designs that would be used every day and some that were reserved for the parlour or for special guests. For everyday use, designs of swirling lines made up of odd ends of rags were very common in what were called Mish-mash rugs. Checks and other geometric designs were also popular because they could be drawn on to the hessian without making special templates. These rugs often seem sympathetic to modern interiors.

Many of the treasured rugs that were reserved for special occasions have survived because they were kept away from household traffic. There is a great deal of variation in their designs. Printed designs of flowers, animals and boats were often employed; no two of these designs looked exactly the same because the rags used always varied.

Other designs were inspired by the imagination of their makers and included combinations of geometric and animal shapes, slogans, people, houses and many other scenes.

Rag rugs have an enduring appeal. The techniques for making them are easily mastered and the abundance of materials that can be used for them is readily and inexpensively available. The techniques used in this book include hooking, prodding (clipping) and braiding. They require very little equipment and in no more than a couple of hours you will be working at speed.

The most common rag rug is a hooked rug, which has small loops of rag that have been drawn up through a hessian background. The pile is usually short and the design is clear to see. A prodded or clipped rug (they look the same, but a slightly different technique is used to achieve them) has a shaggy rag pile. A braided rug is made of braids of rag fabric that have been joined together.

The opening chapter explains the general techniques. You can use these to design and make your own rug, unique to your particular setting, or you can follow one of the project patterns designed for contemporary interiors. Of course, the rags that you find will inspire your own personal variations, ensuring that your rug is unique.



MATERIALS

Much of the pleasure of making rag rugs comes from finding the materials.

Fabrics that look unattractive in an old item of clothing are transformed when included in a rag rug. Rag materials are widely available and inexpensive, but it is impossible to predict what you will find; this is what makes each rug unique. Old clothes, household textiles and wrappings are all good sources. Fabrics that you can use include sweaters (particularly old shrunken ones in which the wool has felted), blankets, curtains, towels, nets, yarns, twisted newspaper, plastic bags, fur, feathers, candy wrappers, dresses, jackets, coats, T-shirts and socks.

While any material can be used in a rag rug, certain fabrics will make it easier to carry out the technique. Hooked rugs are easiest to make if the rag material has a lot of give and some loft; thus knitted fabrics are much easier to work than stiff, heavy fabrics. The best materials include T-shirts, wool sweaters, synthetic knits, lightweight cottons, nets and plastic bags. Heavy woven wools may also be suitable, but the rag strips need to be narrower. Very heavy, stiff fabrics like new denim are difficult to hook and are more suitable for prodded rugs, where a firm fabric is preferable. When making a braided rug avoid fabrics that fray easily and when selecting materials, bear in mind that the pattern on a fabric will be visible.



balls of rags.



rug canvas and hessian.

QUANTITY OF RAG FABRIC

The amount of fabric needed to make a rug depends on the technique to be used, the thickness of the fabric and the length and density of the pile (if there

is one). It is best to collect a wide variety of fabrics in your chosen colours, say a large bag full and to add more fabric if you need it as you work. If you are hooking or prodding a rug, you can work out a rough estimate of how much fabric you will need by cutting a 50 x 50cm (20 x 20in) piece of fabric that is typical of the type of fabric that you intend to use. Work the fabric square, then measure the worked patch and divide the size of the finished rug by the size of this patch. Multiply this number by 40 to arrive at the number of square centimetres of fabric you will need.

If you are using one particular fabric in a large area, you may find it difficult to obtain enough fabric from a single second-hand garment. You could buy either new material or several fabrics or garments of a similar colour and blend them together. You could also dye new or old fabric with a commercial dye.

BASE FABRIC

Hooked and prodded rugs require a base fabric to hold the rug pile. Traditionally the base fabric has always been hessian, which comes in different weights or thread counts and different colours. The most common weights are 8, 10 and 12 ounces. The weight corresponds to the thread count number (sometimes called the epi) which is the number of warp threads per inch. The higher the thread count (usually the lighter the weight) the denser the fabric will be. An 8-ounce hessian might have 10 warp threads per inch and would be most suitable for a finely hooked rug, while a 12-ounce hessian has a loose weave and will be the easiest to use with a spring clip tool, where you need some room to manoeuvre the tool. A 10-ounce hessian is the most versatile and commonly used weight of base fabric. Hessian is available in either a natural beige colour or dyed in a variety of colours. In most cases you will not see the base so the colour is unimportant.

Although all the hooked, prodded and clipped rugs in this book could be made using hessian as a base fabric, some makers have used rug canvas, particularly for the prodded and clipped rugs. Rug canvas is not the same as painting or sailing canvas. It is a stiff fabric with enlarged holes between warp and weft threads. You do not need to use a frame to make a rug with rug canvas, but the rug will need a coating of adhesive on the back to hold the rag strips in place.

BACKING FABRIC

When completed, rugs may be backed either with hessian or with printed, dyed or plain cotton fabrics. You can also use twill tape in a suitable colour to edge the circumference of the backing.



TOOLS & EQUIPMENT

Rag-rug making requires very little equipment and none that is expensive. It may, however, not be readily available; rag-rug hooks and prodding tools are not usually sold in craft stores and may need to be ordered from a specialist supplier (see pages 78-79).

The tools and equipment needed depend on which rag-rug technique you are using - braided rugs require little more than a needle, while a hooked rug requires a hook, frame and scissors. In this book, the specific equipment needed is listed with each project. The various tools that can be used for each technique are described below, as is the equipment that is common to all the techniques.

The one item that is essential to all techniques is a good pair of *heavy scissors*. You may also want to use a *cutting mat* and a *rotary cutter* for cutting the rag strips. This makes the job of cutting many strips of fabric much faster and easier on the hands than if you were using scissors. A *tape measure* is useful, as is a *yardstick*, for drawing the rug dimensions and pattern grids on to the hessian. *Pins, safety pins, needle and thread* are useful for stitching linings to rugs.

HOOKED & PRODDED RUGS

To start with, you will need a thick *permanent marker* for drawing the rug design on to the hessian. If you do a lot of rug making and like to make detailed designs, you may want to invest in a *projector*, which can be used to enlarge the paper design to the size of the rug.

Traditionally hooked and prodded rugs are made with hessian on a *frame*. A 50 x 50cm (20 x 20in) canvas stretcher frame, available from art-supply shops, is a good frame to start with because it makes a rug portable and easy to remount as the hessian goes slack. You will need a *staple gun* suitable for wood to mount the hessian on to the canvas stretcher frame and a *staple remover*. If you want to work on a number of projects, you may find it worthwhile to invest in a purpose-built rug frame. This is available from mail-order suppliers (see pages 78-79).



Selection of hooking and prodding tools.

A canvas stretcher can be used as a frame for hooking by resting most of the frame on a table, but for larger frames and prodded rugs you will need to support the frame on a pair of waist-high *trestles*. These will need to be secured with *G-clamps*.

To make a hooked rug you need a *hook*. A rag-rug hook has a short, rounded handle with a crochet-type hook on the end. The handle fits into the palm of your hand. (If you were to use a crochet hook, the end would jab your palm uncomfortably.) A hook with a latch is also unsuitable. Rug hooks generally come in two sizes: primitive and extra-fine. Primitive hooks are commonly used for hooking with rags. A fine hook is more suitable for wool yarns and very finely cut wool flannel. These hooks can be purchased through mail-order suppliers (see pages 78-79).

Prodding tools are used for making prodded rugs. Anything that can poke rag strips through the hessian can be used: a knitting needle or a bradawl are adequate, but purpose-made wooden and steel prodding tools are easier to use and can be bought through mail-order suppliers. You can also use a *spring clip tool* to achieve the same look with a slightly different technique. Unlike prodded rugs, clippies are worked with the right side facing the maker.

You may want to coat the back of a prodded or hooked rug with a *latex adhesive* to improve its durability and make it less slippery. Latex adhesives

are sold in hardware stores for gluing carpet tiles to the floor. An old credit card or piece of heavy card is perfect for spreading the latex over the backing.

SPECIAL NOTE

The techniques described in this section follow the traditional, conventional way of making rugs and can be used to make any of the projects in this book. However, makers do develop their own individual techniques and this is reflected in the instructions to the projects. Sometimes these techniques achieve a slightly different look, or it is purely because the maker finds them easier to execute. In time you will probably develop your own techniques, which will be a hybrid of traditional methods and your own personal approach. This flexibility is the joy of making rag rugs.



- 1 – yardstick**
- 2 – pins**
- 3 – frame**
- 4 – latex adhesive**
- 5 – tape measure**
- 6 – cutting mat**
- 7 – heavy scissors**
- 8 – needles and thread**
- 9 – staple remover**
- 10 – spring clip tool**
- 11 – prodding tool**
- 12 – hook**
- 13 – permanent markers**
- 14 – rotary cutter**
- 15 – staple gun**

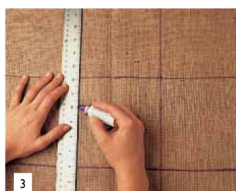
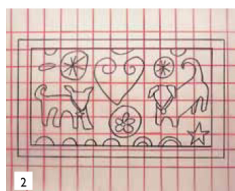
TRANSFERRING THE RUG DESIGN

To make the hooked, prodded and clipped rugs in this book you will need to transfer the designs on to hessian or rug canvas. You may like to draw them freehand, which will be the easiest method for the simple geometric designs. Use two different coloured markers so that you can make corrections. Start by drawing the design with a jumbo red marker, then stand back and look at the design. Make corrections with a bold black marker, then trace over the entire design with the black marker.

Often the easiest way to transfer a design is to make templates of the main motifs. Motifs can be enlarged on a photocopier, then cut out and reassembled (if they are larger than the paper) and pinned to the hessian. Stand back and look at the design. When you are happy with the placement, trace around the motifs with a marker pen, using a different colour marker for any corrections (1).

If the rug design is more complicated or as a beginner you are slightly hesitant, you will need to scale the design up on a grid (or with a projector). To scale a design on to hessian using a grid, place a grid drawn on acetate on top of the design (2). With a marker, draw a grid on to the hessian that bears the same ratio to the acetate grid as the finished rug does to the design (3). Following the grid, copy the design on to the hessian with a marker pen, using a different colour marker to correct any mistakes (4).

When positioning the design on to the hessian or canvas, allow a margin of at least 15cm (6in) around the outside of the rug for a hem and for stapling to the stretcher frame.

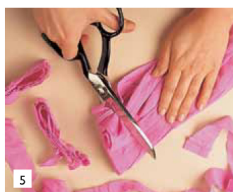
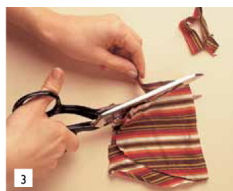
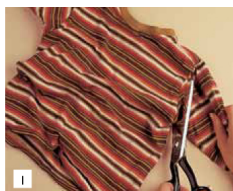


PREPARING RAGS

If you are using second-hand clothes and materials for rug making, it is a good idea to give them a machine wash on a hot cycle, then tumble dry them. (Wool items may felt during this process, which will actually make them even better to work with.) Fabric softener will help to make the rags more workable. New materials should also be cleaned to remove finishes.

To make the preparation of rag strips for hooking and prodding easier, remove the seams, buttons, zips and other notions from garments (1, 2 and 3). If you have a rotary cutter, it is very easy to cut the material into strips of roughly equal width (4). If you are using scissors, you may want to fold the garment pieces so that you can cut through more than one layer at a time (5). The width of the strips will depend on which technique you choose, as well as on the material and your preference. As a rough guide, try using strips about 2cm (1in) wide of a medium-weight T-shirt material, or 1cm (½in) wide of a lightweight wool sweater. Experiment to find your own preferences. Sort the rags into different colour groups and store them in clear plastic bags, so that you can find the appropriate fabrics easily.

If you like the look of aged rugs, you may want to immerse the rag fabrics in tea, coffee or onion baths to mellow their colours.



USING A STRETCHER FRAME

Most hooked and prodded rugs are made on a frame to keep the hessian taut. However, rugs worked on rug canvas do not need to be mounted on a frame to keep the base fabric taut, as it is already very stiff. Some people hook hessian-backed rugs without a frame since this makes their work more portable; but this can make the hooking slower and cause discomfort in the back and shoulders. If you use a small canvas stretcher frame the rug will be portable enough to move around. An embroidery hoop is not suitable because it is not strong enough.

The rug frame will probably be much smaller than the size of the rug. It is usually best to start hooking or prodding in the middle and move the frame around as you need to; the hessian will become increasingly less taut as you work and will need restretching anyway.

If you buy a frame especially designed for rug-making, the manufacturer's instructions will best describe how to attach the hessian, but if you want to make your own frame, buy a set of canvas stretchers and make a frame of about 50 x 50cm (20 x 20in) (1). Begin by laying the hessian flat on the floor and positioning the frame on top. Fold the hessian over the frame along one side and staple at one corner, then staple the fabric at the centre and second corner of the frame. Add more staples at 2cm (lin) intervals between the three staples. Pulling the fabric as taut as possible, stretch the hessian over the opposite edge of the frame. Fold it back over the edge and staple it at the centre of this side (2). Then moving 2cm (lin) to the right of the centre staple, again pull the fabric as taut as possible and staple. Move to the left of the centre staple and repeat this process, stapling at 2cm (lin) intervals and finishing with a staple in each corner. Continue like this along the other sides of the frame, pulling the fabric taut as you work.

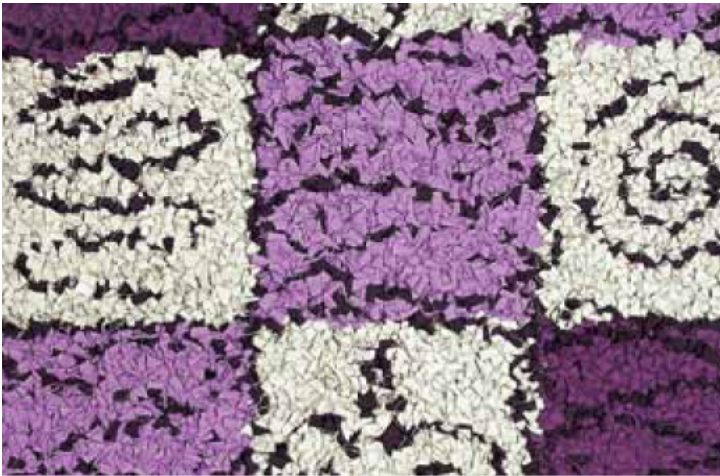
Once you have completed a section of the rug, you will need to pull out the staples with the staple remover and repeat the process. You may have to staple the rug through the pile. Pull the pile aside so that you are stapling only the hessian to the frame.



HOOKING

The rag strips in a hooked rug are not held in place by any kind of knot. They stay securely in the rug because the warp and weft threads of the hessian become displaced by the rag thickness and squeeze the pile in place.

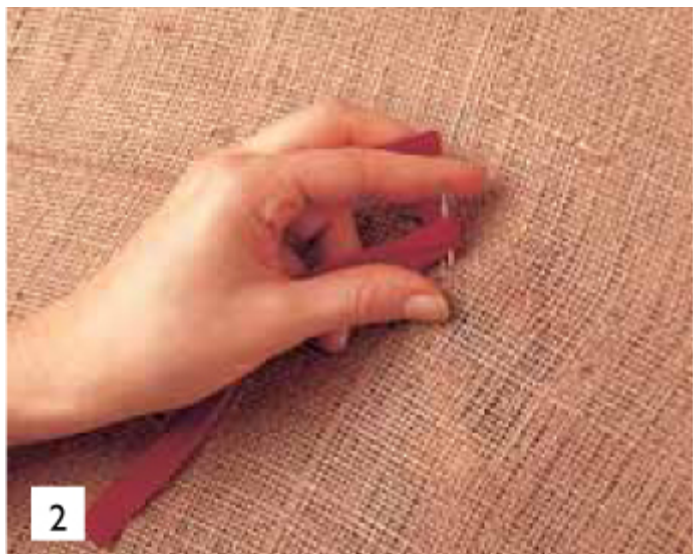
Once you have stretched the hessian on to a frame and prepared some rag materials, sit comfortably at a table with the main part of the frame balancing on the table and part of it extending off the table, so that you can position one hand under the frame. Alternatively, support all four corners of the frame on trestles, using G-clamps. The rug should be about half-way between your waist and chest when you are seated.



‘Sardines’ on pages 45–47 is made using the hooking technique.



1 Hooked rugs are made with the right side facing you. Use your writing hand to hold the hook above the hessian. Beneath the hessian, use the thumb and forefinger of your other hand to hold the cut strip, ready to guide it into the hook. The arm under the hessian should be bent at the elbow. If you are stretching into the middle of the frame, you may get a backache, so try to maintain good posture as you work. Move the hessian to a different position on the frame to avoid stretching.



2 Poke the hook through the weave of the hessian and grab the strip with the hook. This photograph shows what is happening on the underside of the rug.

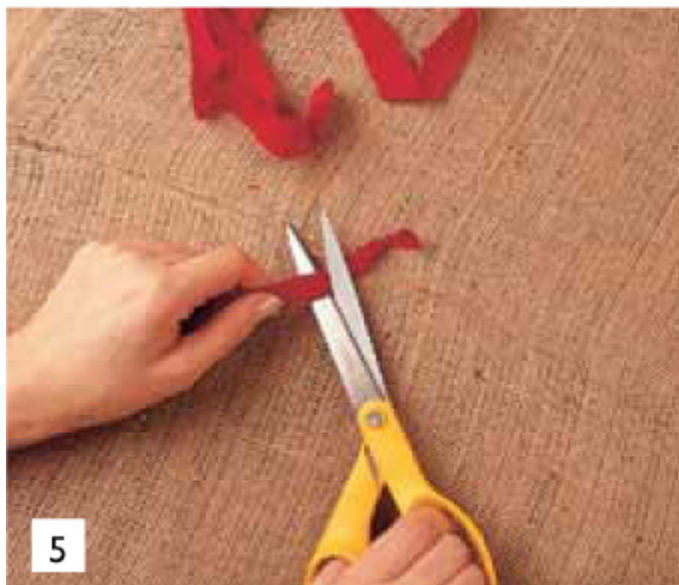


3 Pull the end of the strip up through the weave to the top of the rug, being

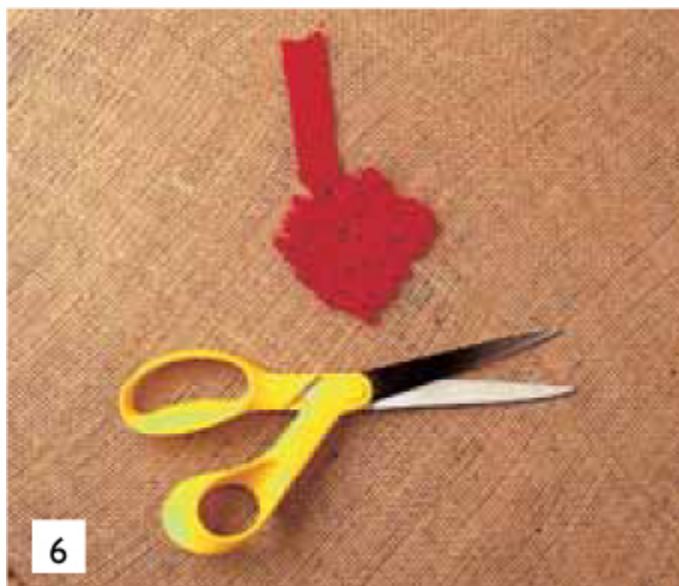
careful not to grab any of the hessian in the hook, so that you have a tail of at least 1cm (1/2in).



4 Now poke the hook back down into a different gap in the warp and weft that is next to (or near) the rag end and pull a loop to the top of the hessian. A loop of between 0.5cm (1/4in) and 1cm (1/2in) is standard for most 'primitive-style' hooking, but you can experiment with this to achieve a look you like. Repeat the process by poking the hook near the last loop and drawing up another loop.



5 When ending the row of hooking, pull the remainder of the strip through to the right side. Trim the ends of the strip to match the rest of the pile height. You may need to practise for 30 minutes or so before you can avoid pulling the hessian threads along with the strip, but you should be able to work quite quickly once you have mastered this step.



6 Make sure that you hook a pile dense enough to displace the threads in the weave of the hessian, otherwise the rag strips will pull out easily. However, the pile may be too densely hooked if it becomes hard to pull the rag loops up. Continue hooking until the hessian surface is covered. You can choose to hook in parallel lines, concentric circles or outline your motifs.



7 You may prefer to shear off all the loops. This will give you a smoother, denser looking pile. To do this, wait until you have completed a few centimetres, then press the pile upwards with your hand below the hessian and clip the pile with a strong pair of scissors.

PRODDING

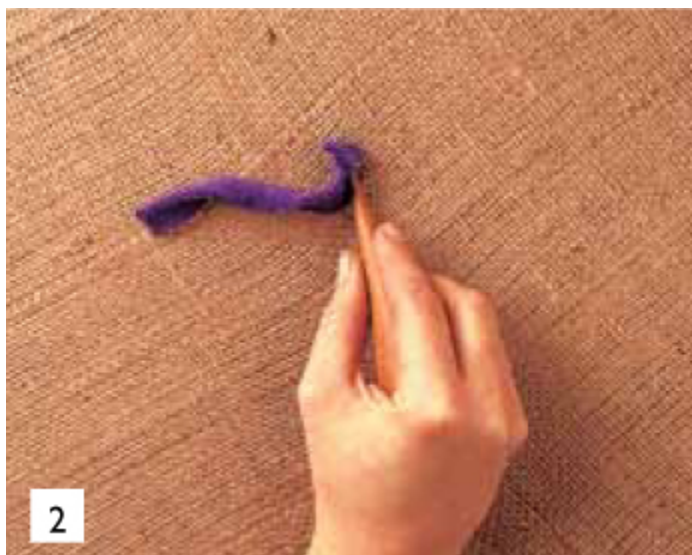
Prodded rugs have a long, shaggy pile, which is achieved by poking rag strips down through a hessian ground fabric. For this reason, they are worked with the underside of the rug facing you. If you are using hessian fabric it must be stretched taut on a frame as explained on page 14. Prodded rugs are easiest to work if the frame is clamped to trestles, but they may also be worked with most of the frame resting on a table. To prepare the rags for prodding, cut a number of fabric strips measuring about 2 x 9cm (1 x 3½in).



Perfect your prodding technique by making the Lavender Field rug on pages 27-29.



1 Working with the underside of the rug facing you, use the prodding tool to force a small hole in between the weave of the hessian.



2 Push through one end of a strip of rag fabric.



3 Move along about 0.5cm ($\frac{1}{4}$ in) and make another opening in the weave of the hessian. Push through the other end of the rag strip.

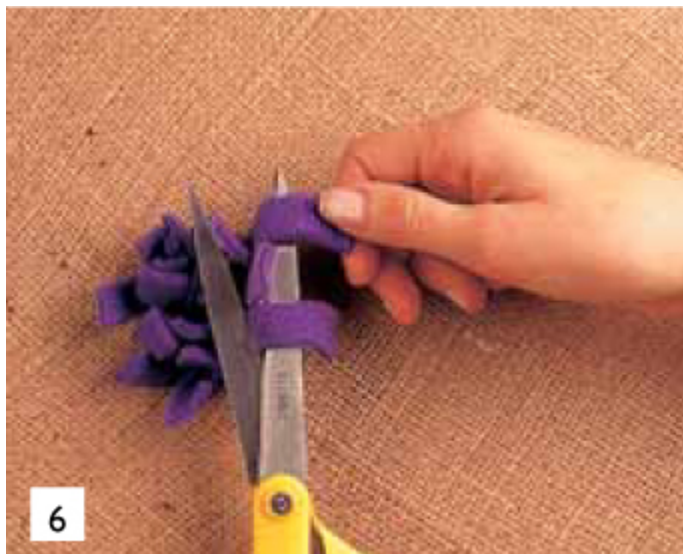


4 With the hand that is not holding the prodding tool, guide the rag strip

through under the hessian, pulling the ends of the strip until they are even in length. This photograph shows the right side of the rug at this stage.



5 Prod a second strip of fabric through the rug in the same way about 0.5cm ($\frac{1}{4}$ in) from the last one. Continue prodding until the surface of the rug is covered and no hessian can be seen on the right side of the rug.



6 When the prodding is complete, U check that the pile is even and trim any long ends if necessary.

CLIPPING

A clippy rug looks the same as a prodded rug but is made using a different tool. Stretch the hessian on a frame and prepare the rags in the same way as for prodded rugs. Work a clippy with the right side facing you and both hands above the surface.



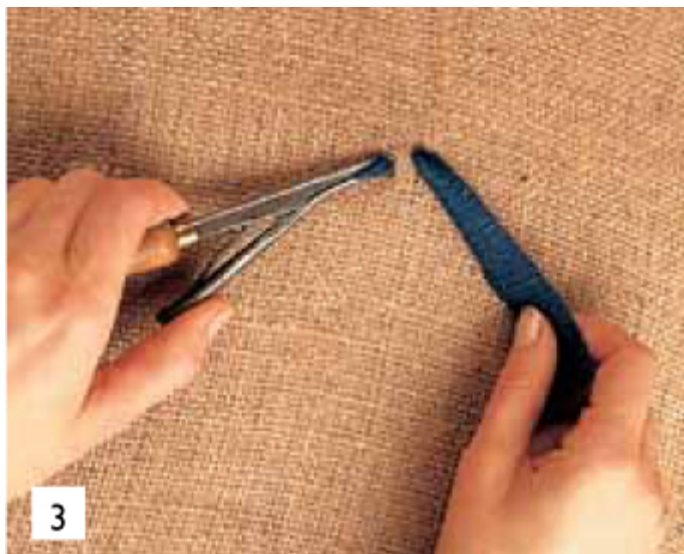
This colourful Shaggy Rug, shown on pages 48–50, is made using the clipping technique.



1 With the clip closed, push the tool down through the weave of the hessian and then up about 0.5cm (1/4in) away.



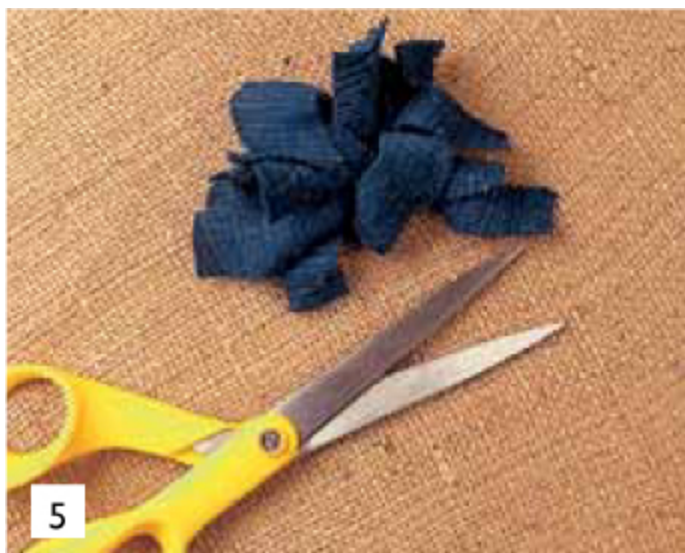
2 Open the clip and grab one end of the rag strip.



3 Hold the other end of the rag in your free hand, then pull the clip back through the hessian. Adjust the ends of the rag so that they are equal.



4 Continue in this manner until the surface of the rug is covered and no hessian can be seen on the right side of the rug.



5 Trim any pile that is uneven.

BRAIDING

Sewing braided rags together is a traditional way of creating a rag rug. This can be done in many different ways. The most common design is a coiled braid, forming a circular or oval shape. Other shapes can be made by creating clusters of small, coiled braids, which are then edged with a braid. Shorter pieces can lie next to each other to make rectangular rugs.

The width of braiding strips can vary depending on the type of fabric you use and how chunky you want the rug to be. It is best to choose fabrics that are of a similar weight, keeping fabrics of dress weights for one rug and woollens for another. If the weight does vary slightly, compensate for this by cutting wider strips of the finer fabric.



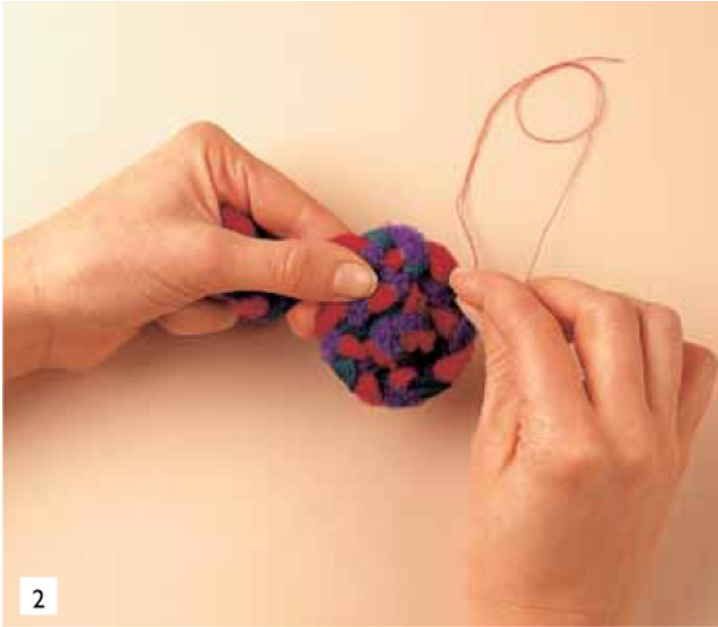
Use this technique to create the Braided Woolly Rug on pages 42–44.

Begin by making a small sample with your chosen materials to see if you like the thickness. To prepare braids for a coiled rug, cut rag strips of about 5cm (2in) wide and as long as possible. If the pieces are too short (under a metre) you will have to do a lot of stitching to join them together. Fasten the ends of three strips of fabric together with a safety pin and hook the pin over a cup hook screwed into something secure just above eye level. As you braid,

fold the raw edges of the rag strips so that they are concealed within the folded strips. Start braiding near the pin by bringing the right-hand strip over the middle strip, then the left strip over the new middle strip. Continue braiding, turning the raw edges inside (1). When you are about to run out of rag strip, sew on a new strip and trim the seam to 0.5cm (1/4in). Be sure to stagger these seams to avoid lumps in the braids. When you have finished, secure the loose ends with a pin.



To make a coiled rug, use a carpet needle and a heavy linen thread to sew first through the loop of one braid, then through the loop lying beside it. Work backwards and forwards between the braids, coiling as you go and taking care that the braids remain flat and that the stitching is firm but not too tight (2). Continue until the rug is of the desired size.

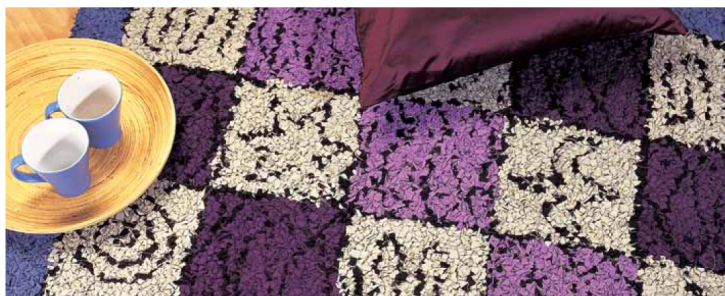


To achieve a smooth finish on the edge of the rug, taper the last 25cm (10in) of each strip to about half the normal width. Finish the braiding and slip the tapered ends into the loop lying beside them. Secure in place, hiding the raw edges.

DESIGN YOUR OWN RUG

Once you have practised these techniques and gained in confidence, the next step is to design your own rug. You may get your ideas from textile collections in museums, paintings and drawings or from the many books that feature textiles and other decorative patterns. You may want to design a rug for a specific room and take your inspiration from this. Hooked, prodded and clipped rugs can be made in any shape; you could, for instance, design a rug to hug a piece of furniture such as a chair or to direct the flow of traffic around a room. Think about the existing colours and patterns in the room. You may want to use a motif from another fabric in the room, changing its scale to make a different impact.

Draw your idea on to paper the size of the rug you want to make and stand above it. Remember that the design will be viewed from different directions, so check it from all angles. Does the scale of the motif seem overpowering or too small? Is the rug the right size or does it seem to be lost among the furniture? You may want to trace the outlines of all the dominant shapes of the design on to a second piece of paper, then use them as templates to cut out rag shapes in the colours you are considering. Place these on top of the original drawing to get an idea of how the colour scheme and value balance looks within the room. Play around until you achieve a balance that pleases you.



FINISHING & CLEANING

Coating the back of a rug with a latex adhesive will prevent it from unravelling and make it firmer and less slippery. This can be done to rugs made with any rug technique, but is best for hooked, prodded and clipped rugs. Braided rugs benefit from being reversible and a latex backing prevents this.

Latex adhesive can be bought in hardware stores as a carpet-tile adhesive. Squeeze some on to the back of the rug and spread it around with an old credit card or a heavy piece of cardboard, pushing it into the gaps as you work. When you have finished coating the back of the entire rug with the latex adhesive (it will appear white before drying to a clear finish), you can fold down the hem of the rug and press it into the latex. Leave to dry for 24 hours in a well-ventilated room. Cut the backing fabric to the same size as the finished rug plus 5cm (2in) all around for a hem. Press the hem under with a hot iron, then pin the backing over the reverse of the rug. Whip stitch the backing into place. Pin the twill tape over the hem seam and stitch into place. You may wish to apply another coat of latex adhesive to the back to prevent the rug from slipping on a wooden floor. See the individual projects for other ways to back rugs.

Clean the finished rag rug by vacuuming with a mild suction. If the rug becomes soiled, the best way to clean it is to dab the stain with a clean, damp cloth until the stain is gone. Never submerge the rug in water.

HOW TO USE THIS BOOK

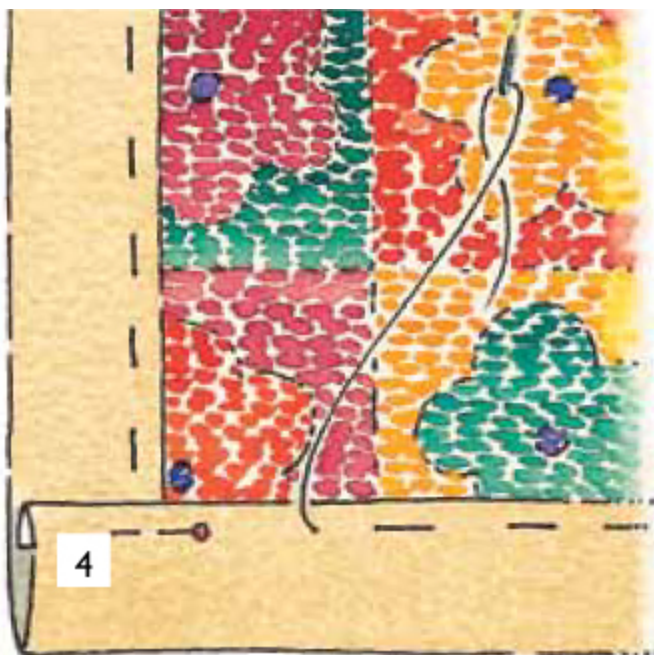
The projects in this book have been chosen to both instruct the beginner and inspire the established rag-rug enthusiast. All of the projects are distinct and focus on a different area of rug making, whether it be use of colour, combining techniques, adding appliqued elements or transferring a pictorial pattern onto hessian. Whilst the projects have not been formulated as a course to be strictly followed, the projects have been ordered from the simple through to the more complex and it is advisable that you complete some of the earlier projects if you are a beginner, before attempting the more ambitious designs.

You should have read through the introductory pages thoroughly as detailed descriptions of the basic techniques are not repeated in the projects. If you do begin work on a project and find there's something that you've forgotten or you need more information, refer back to these pages, you will find the answer.

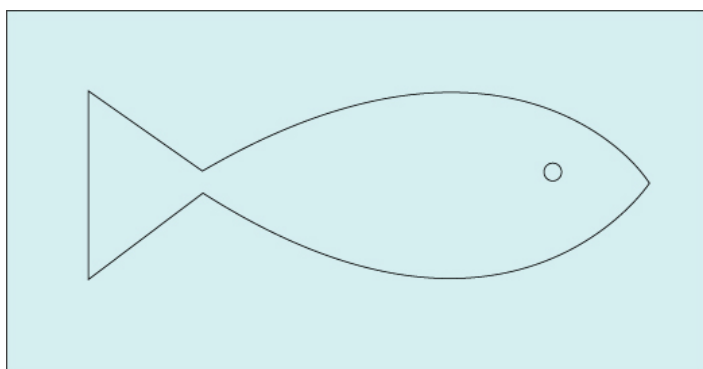
Every project is clearly set out giving you all of the information that you need. A detailed 'you will need' list, step-by-step instructions with accompanying colour illustrations and full-colour photographs of the whole rug, as well as close-up details, bring the projects to life and make them easily achievable.

An at-a-glance 'specification' box gives you the size of the rug and the technique/s used, so you will automatically know whether the rug is the right size and has the right look for the room that you want to make a piece for. Examples of these elements are shown on this page.

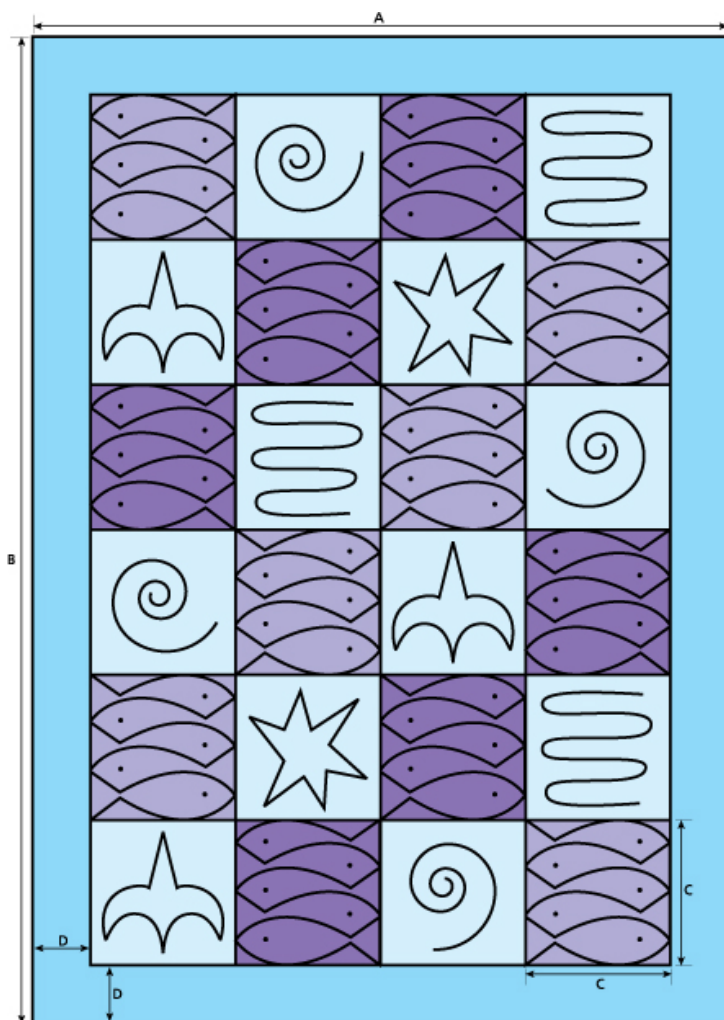
Every rug has a helpful diagram and templates where appropriate. Because most of the rugs are simple or geometric in design, it shouldn't be necessary for you to enlarge the diagrams, they are there for you as a guide, they are not shown to a specific scale. Many have a grid already placed on them, or you can draw up a grid and place it over the diagram if it helps you. Instructions for the enlargement of templates have been given.



Example of step-by-step illustration



Template



Diagram

SPECIFICATION

*Rug size: 152 x 91cm
(60 x 36in)*

Technique: Clipping (see page 18)

Specification box

The satisfaction of making a rag rug is that there aren't any strict rules that have to be followed, you only need to know the basic techniques. Enjoy the

creative freedom that this craft gives you.



Projects

15 step-by-steps



Retro Flowers

Sara Worley

You will need

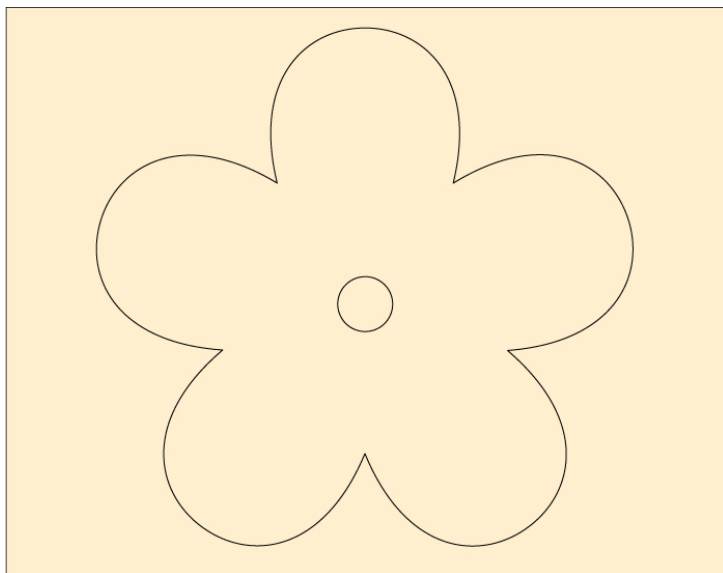
- Pencil
- Tracing paper
- Piece of card 20 x 20cm (8 x 8in)
- Cutting mat
- Craft knife
- Steel ruler
- 10-oz hessian 90 x 150cm (36 x 60in)
- Marker pen
- Frame
- Rug hook
- Selection of cotton and cotton/polyester fabrics cut into strips
- Dressmaker's pins
- Large-eyed needle and wool thread

SPECIFICATION

Rug size: 60 x 120cm
(24 x 48in)

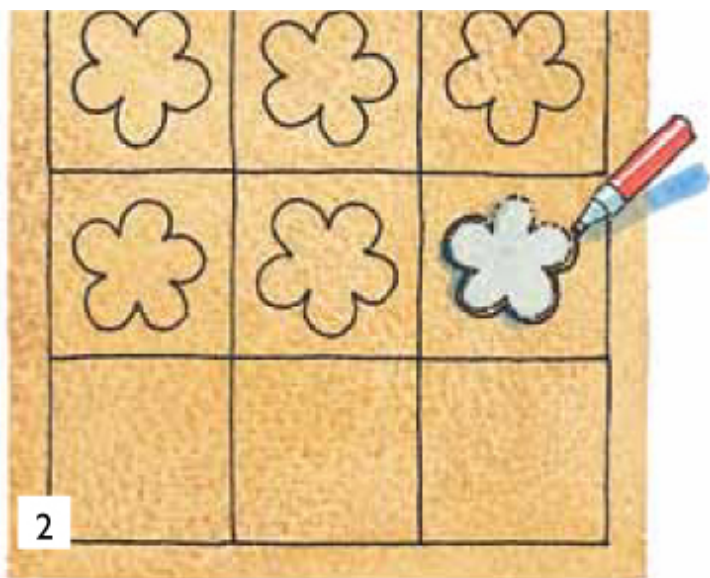
Technique: Hooking
(see pages 15-16)

This very simple and cheerful hooked rug was inspired by the classic flower shape used in designs by Andy Warhol and Mary Quant in the 1960s. Four main colours of fabric were used, plus a touch of a dark colour for the centre of the flowers.



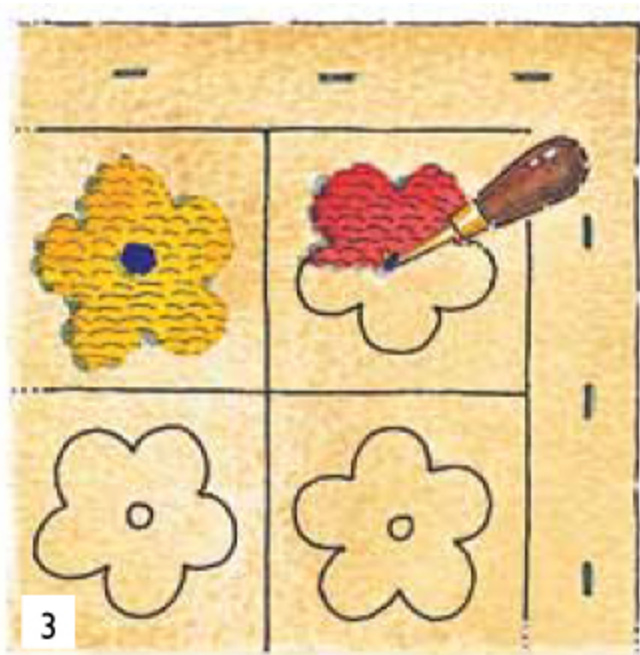
1 Enlarge the flower template by 190% and trace on to tracing paper.

Transfer on to the piece of card, then place the card on the cutting mat and cut out with the craft knife.

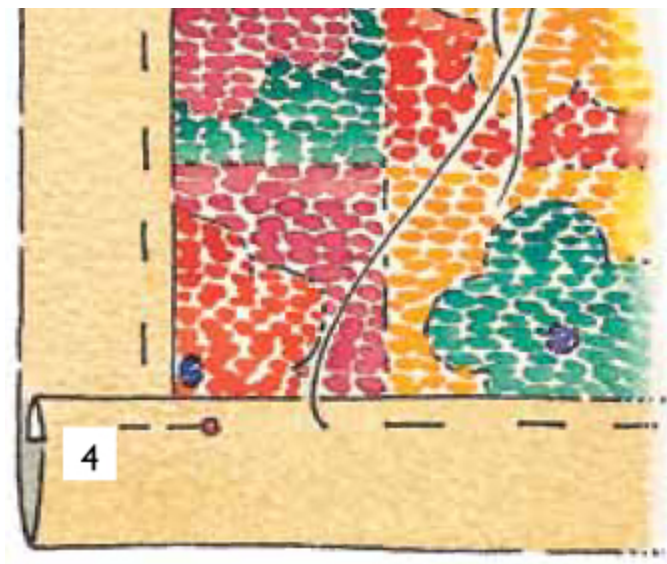


2 Referring to the diagram on page 26, measure out and draw the grid on to the hessian with the marker pen (each square is 20cm/8in). Centre the flower template in each square and draw around it using the marker pen.





3 Mark a dot in the middle of each flower. Attach the hessian to the frame, making sure that it is taut. Hook in the strips of fabric - you can either follow the design shown or devise your own colour scheme. First fill in the flowers and then the backgrounds of the squares, until the rug is complete.



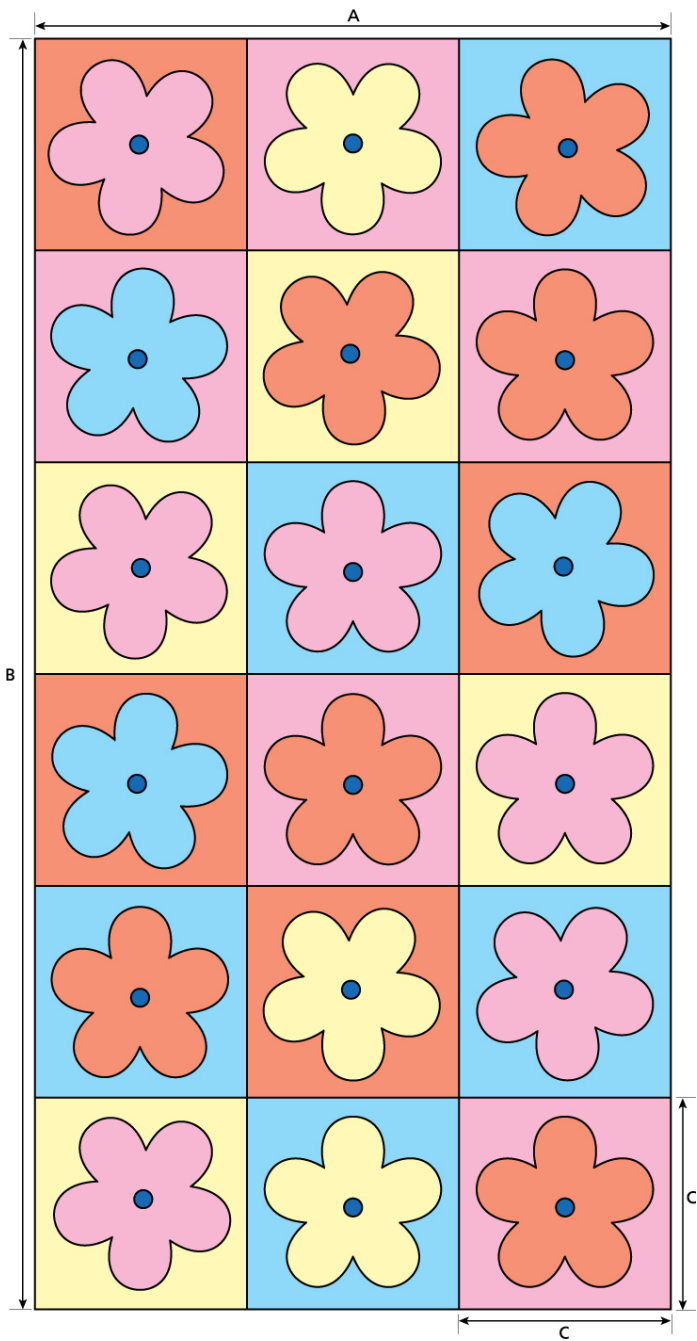
4 Remove the rug from the frame and place it face down on the floor. Turn in a double hem of about 6cm (2in) to the wrong side of the rug and pin this all the way around. Fold and pin the corners neatly. Sew to the back of the rug with the wool thread.

KEY

A = 60cm (24in)
B = 120cm (48in)
C = 20cm (8in)

MAKER'S TIP

I prefer not to back my rugs because dirt can become trapped between the layers and I do not like using latex adhesives because these can sometimes discolour with age.



Lavender Field

Maureen Green

You will need

- Scissors
- 3 pale-coloured wool blankets, single size
- Large pan or dye bath
- Commercial dyes in mauve, dark green and pale green
- 2 pieces of 10-oz hessian, each 129 x 90cm (52 x 36in)
- Sewing machine and thread
- Marker pen
- Tape measure
- Graph paper
- Large needle and strong thread
- Frame
- Rotary cutter (optional)
- Cutting mat (optional)
- Prodding tool
- Latex adhesive
- 2 pieces of iron-on interfacing or bonding (optional), each 114x 75cm (46 x 30in)
- Dried lavender flower heads (optional)
- Dressmaker's pins

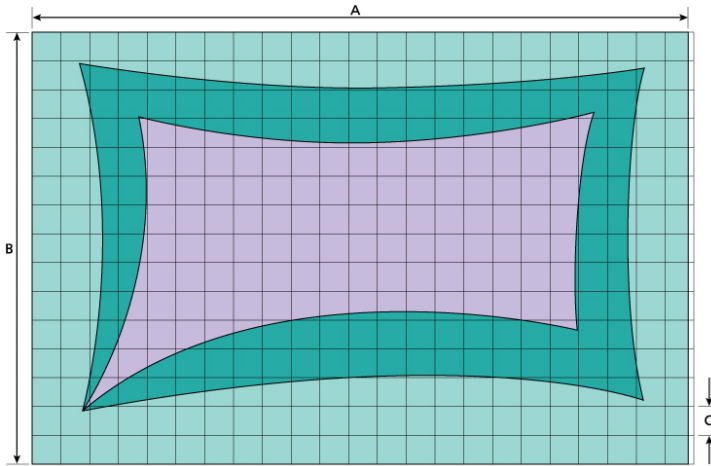
KEY

A = 114cm (46in)
B = 75cm (30in)
C = 5cm (2in)

SPECIFICATION

Rug size: 114 x 75cm
(46 x 30in)
Technique: Prodding

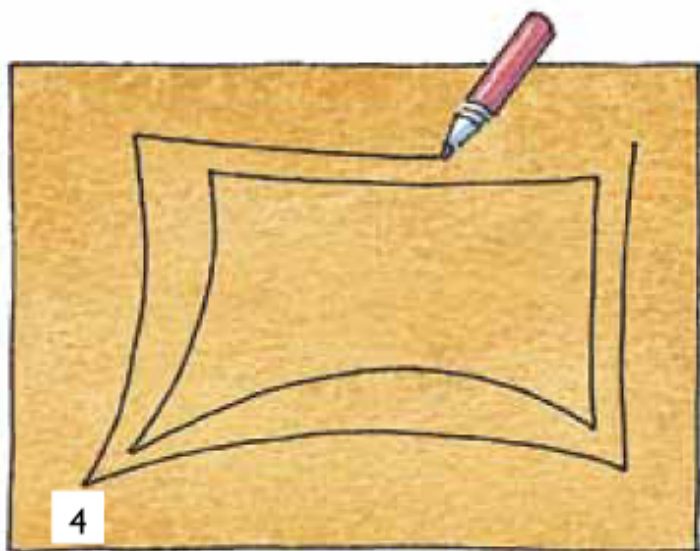
The inspiration for this rug came from a visit to the lavender fields of Norfolk. I used soft wool blankets dyed in shades of green and mauve to represent the lavender flowers, foliage and surrounding fields. Dried lavender flower heads were sewn into the lining to provide a wonderfully scented natural alternative to room fresheners.



1 Prepare one blanket at a time. Cut the seams off the blanket, then cut it into 45cm (18in) squares. Machine wash to remove impurities. In the large pan, make up a solution of mauve dye according to the manufacturer's instructions, then dye two or three pieces of the blanket squares at a time. Each time a batch of dyeing is completed, colour will be extracted from the solution. This will give a variety of shades to the material. Use the dark green and pale green dye solutions in the same way on the other two blankets.

2 Using the sewing machine, overlock or zigzag stitch all around the raw edges of both pieces of the hessian to prevent it from fraying.

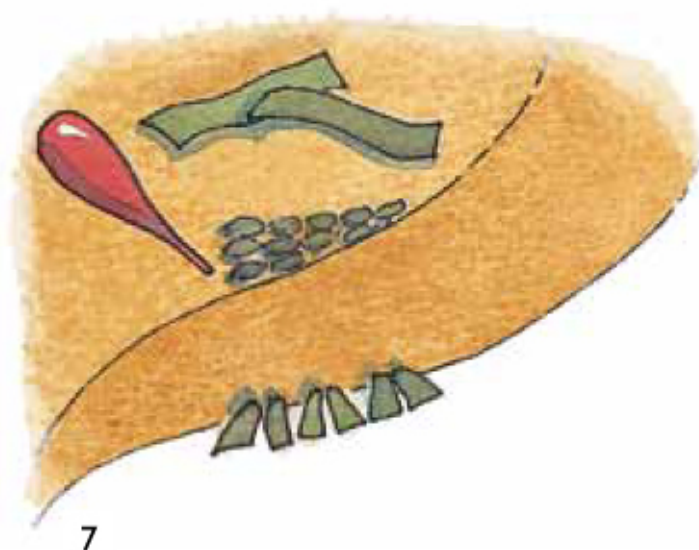
3 Using the marker pen, draw a 114 x 75cm (46 x 30in) rectangle on one of the pieces of hessian, following the grainline, leaving a hem allowance of at least 7.5cm (3in) all around.



4 Referring to the diagram on page 27, draw the design on to the hessian. Attach the hessian to the frame, making sure that it is taut.

5 Using scissors or the rotary cutter and cutting mat, cut the dyed fabric into strips 1.5cm ($\frac{1}{2}$ in) wide, then cut the strips into 9cm ($3\frac{1}{2}$ in) clippings. Prepare a sizeable amount of fabric in each colour before you begin prodding.

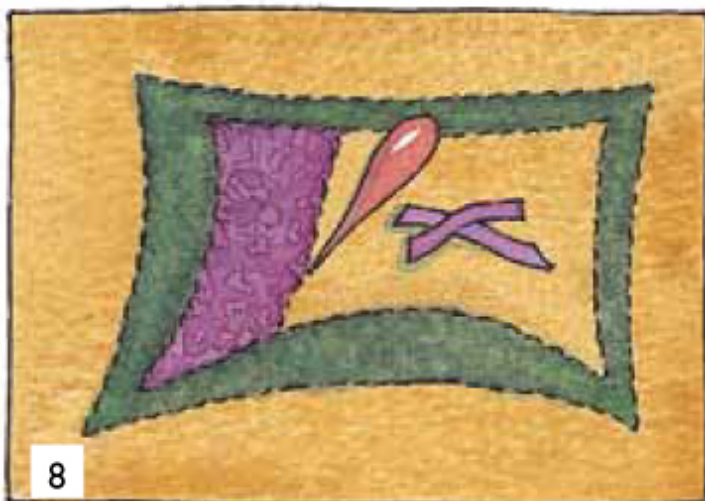
6 Begin prodding on the right side of the hessian, which will form the back of the rug. Working on the outlines first, use the prodding tool to make a hole in the hessian.



7

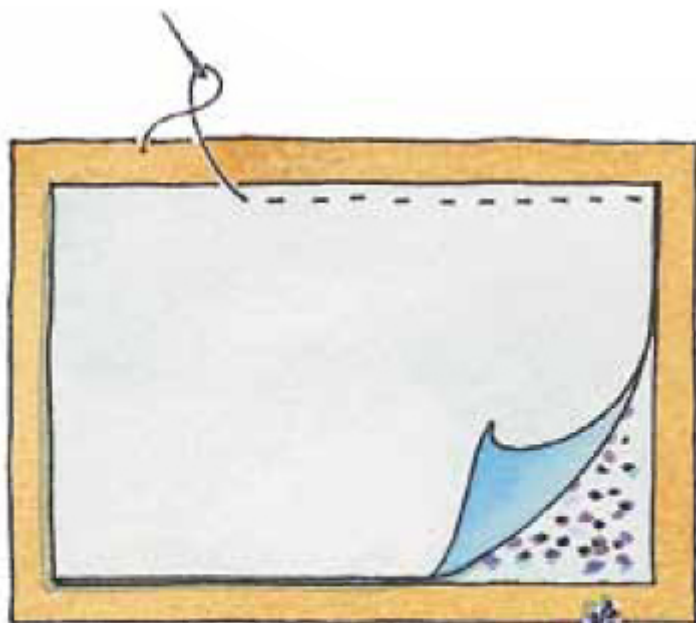
7 Push one of the strips of fabric halfway into the hessian with the prodder.

Move along about three to four threads and make another hole. Push the other half of the fabric through with the prodder, using the fingers of one hand from behind the hessian to ensure that the ends are level. (The illustration shows what is happening on the right side and back of, the rug.)



8

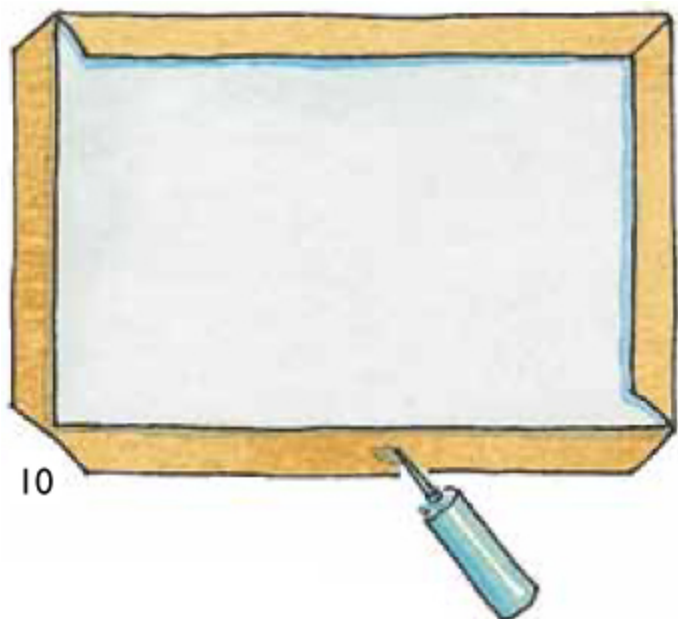
8 Make another hole three to four threads away and repeat. Continue working in this way, completing the outlines, then filling in the rest of the hessian with blocks of colour until all the prodding has been completed. Remove the rug from the frame.



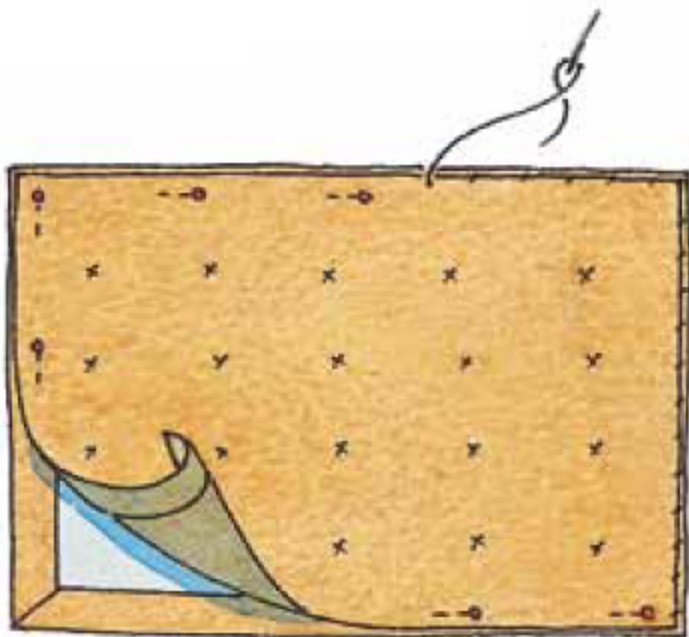
9



9 This stage is optional. Lay a piece of interfacing on the back of the rug with the adhesive side facing upwards. Sprinkle the dried lavender flowers evenly on to the interfacing, then lay the second piece of interfacing on top of the seeds with the adhesive side facing down. Press according to the manufacturer's instructions. Secure the interfacing to the rug with running stitches.



10 Apply latex adhesive along a 7.5cm (3in) border around the underside of the rug. Leave to dry for a few minutes, then fold over the 7.5cm (3in) border to the underside of the rug, pressing the hessian down firmly and cutting off the excess at the corners to achieve a neat, flat finish.



11

11 Lay the second piece of hessian over the back of the rug. Turning under a 7.5cm (3in) hem all the way around, pin the hessian to the rug. Hand sew the hem of the rug and the lining together with a strong thread in a matching colour. Make small cross-shaped stitches at intervals over the back of the rug, sewing through the layers to hold them in place.

12 On the right side of the rug, trim the pile to an even height with a pair of sharp scissors.





Amishno. 4

Nicky Hessenberg

You will need

- Rug canvas 73 x 75cm (28¾ x 29½in), 3 holes to 2.5cm (1in)
- Steel ruler
- Marker pen
- Wool blanket-type fabric in brown, blue, purple, green and red
- Rotary cutter
- Cutting mat
- Rug hook
- Scissors
- Blanket or newspaper
- Water spray
- Latex adhesive (optional)
- Lining material such as hessian, calico or a similar fabric, 80 x 80cm (31½x31½in)
- Dressmaker's pins
- Needle and strong sewing thread

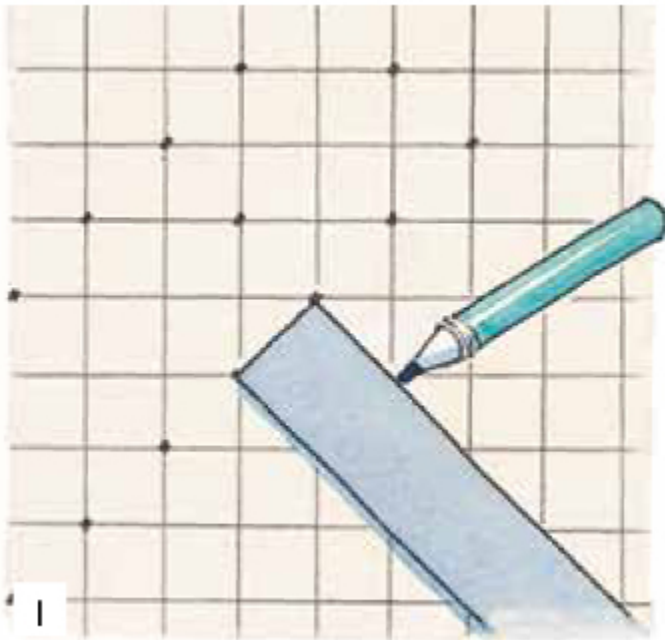
SPECIFICATION

Rug size: 72 x 72cm
(28 x 28in)

Technique: Hooking
(see pages 15-16)

I have admired the designs and products of the Amish for some years. The simplicity of the clear, uncluttered lines, the geometric shapes and the colours used in the designs convey the impression of a serene and regular way of life. When looking through a book about Amish quilts, it occurred to me that many of the designs would transfer very successfully to hooked rag rugs. This is one of the designs I chose to adapt. I used two or three shades for each block of colour. This was purely a personal decision and not a

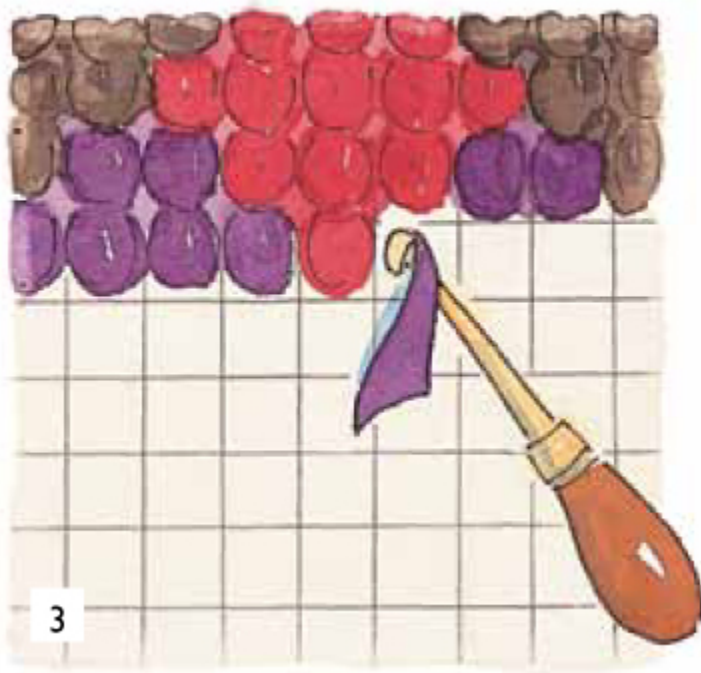
design necessity for making the rug.



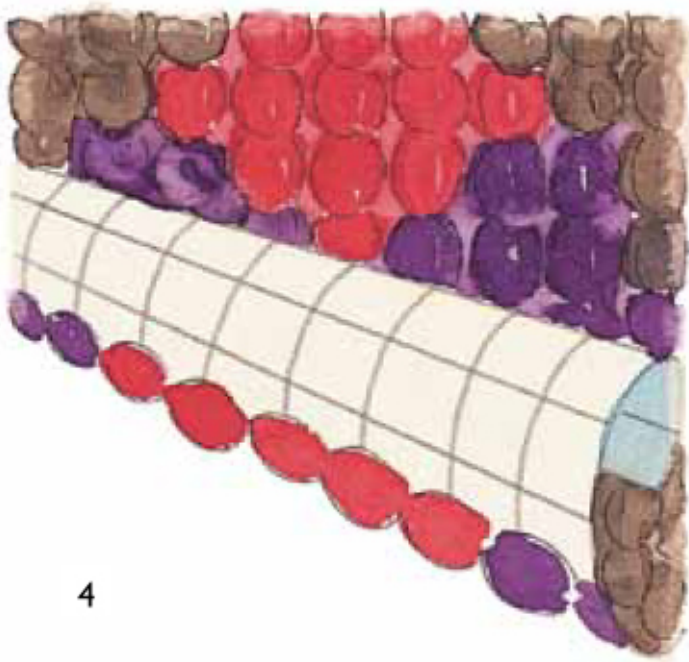
1 To neaten the rough edges at the top I and bottom of the rug canvas, turn under a strip of three holes, making sure that the holes are in exactly the same place on both layers. Mark out the design on the rug canvas freehand, using the steel ruler and marker pen.

2 Cut the blanket fabric into strips about 1.5cm (½in) wide, using the rotary

cutter and cutting mat. Using the rug hook, pull a short strip of fabric through the canvas first to ensure that it is of the correct width to fill each hole in the canvas. If it is not wide enough, it will slip out of the holes; if it is too wide, the canvas will distort.



3 Using the rug hook, work the border first, starting in the middle of one side and working all the way around. Work along the rows, changing colour wherever this is indicated on the pattern. When a strip is finished, pull the end to the front of the rug and start working with a new strip. Insert it through the same hole as the end of the previous strip to ensure a firm fit.



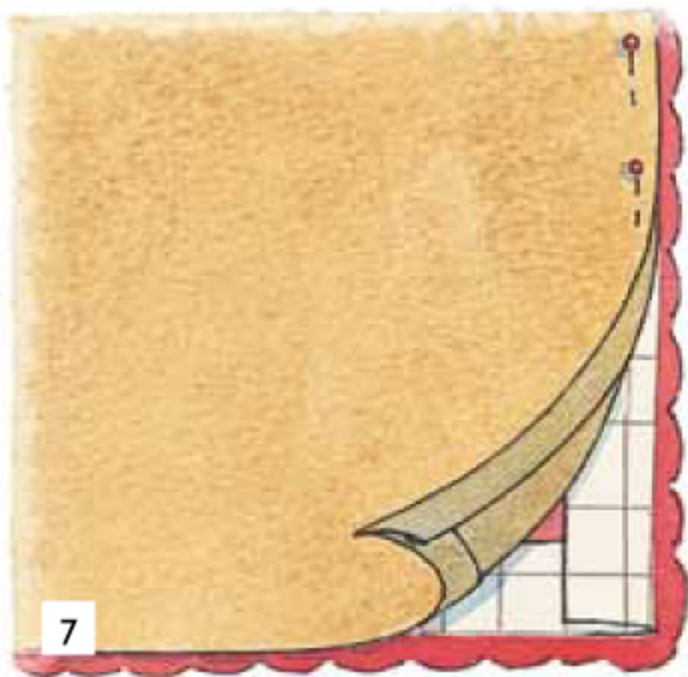
4

4 Check the underside of the canvas periodically to make sure that the loops are lying flat.



5 Once the pattern has been completed, trim the raw ends of the strips to the same height as the loops.

6 Place the rug on a blanket or some newspaper and spray with water to ‘set’ the loops. Leave to dry. If you wish to give the rug an extra-firm backing, apply a weak solution of latex adhesive to the back.

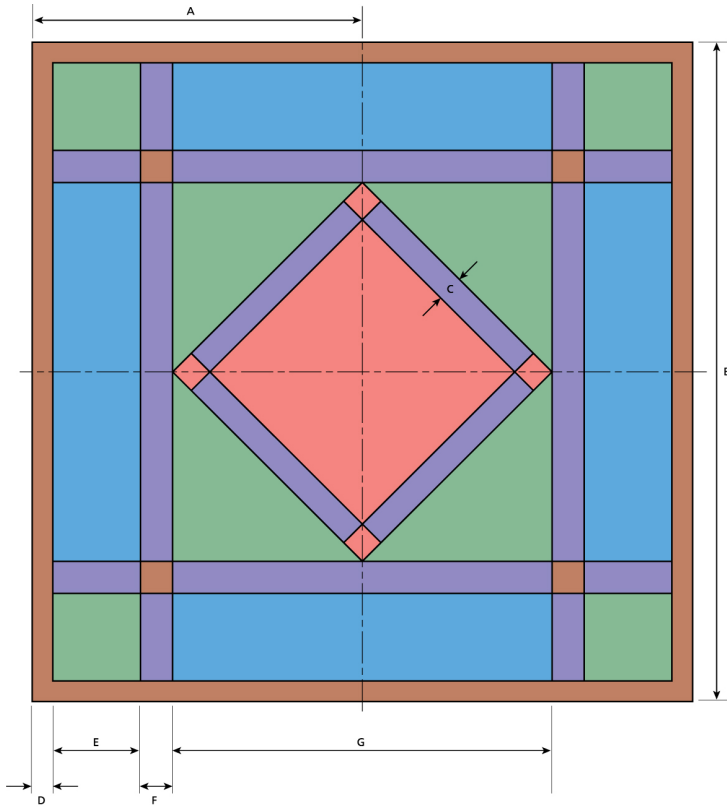


7 Turn under the two selvages on the edges of the canvas. Lay the rug face down on a flat surface and lay the lining material on top of it. Turn the border under and pin the lining to the rug. Sew the backing to the rug with the strong thread.



MAKER'S TIP

This rug is hooked with heavy wool blanket material that has been dyed and felted. Since the rag strips are so heavy, rug canvas has been used instead of hessian. The loft of the blanket wool holds the rags in place.



KEY

A = 36cm (14 $\frac{1}{4}$ in)

B = 72cm (28in)

C = 3cm (1 $\frac{1}{4}$ in)

D = 2.5cm (1in)

E = 9.5cm (3 $\frac{3}{4}$ in)

F = 3.5cm (1 $\frac{1}{3}$ in)

G = 41cm (16 $\frac{1}{4}$ in)

Cream Circle

Ann Davies

(Design by Piers Northam Interiors)

You will need

- 12-oz hessian 100cm (40in) square
- Waterproof, black fine felt-tip pen
- Tape measure or steel ruler
- Scissors
- Medium-weight string
- Map pin
- Sharp, pointed HB pencil
- Frame
- Rotary cutter
- Cutting mat
- Cream silk noil 152 x 91cm (60 x 36in) wide
- Rug hook
- Cream wool flannel 200 x 183cm (80 x 72in) wide
- Prodding tool
- Cream carpet braiding 3cm (1¼in) wide, long enough to go around the circumference of the rug, with an extra 50cm (20in) to allow for shrinkage when washed
- Needle and strong cream thread
- Large towel
- Pressing cloth

SPECIFICATION

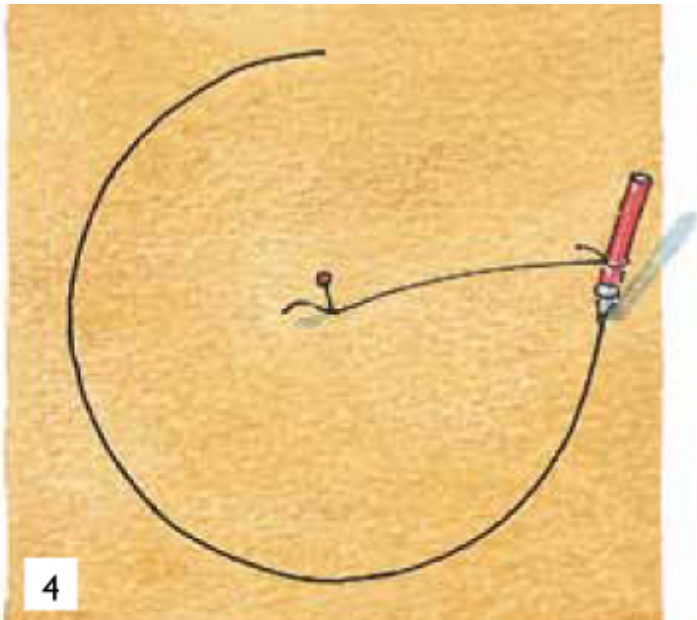
Rug size: 80cm
(32in) in diameter
Techniques: Hooking
(see pages 15-16),
prodding (see page 17)

This rug is so effective because of its elegant simplicity. I was commissioned to make it for a private customer. It is actually a sampler piece for a much larger rug. The rug was to be placed in a bedroom in an apartment overlooking the River Thames and the designer, Piers, wanted subtle yet warm shades to complement the furnishings already installed.

1 Mark the centre of the hessian by I folding it into four equal parts, then mark the centre with a dot, using the felt-tip pen. Place the hessian on a firm surface that will allow a pin to be pushed into it.

2 Measure and cut a piece of string 40cm (15%in) long, plus an allowance for making a small knot at one end and a small loop at the other end to hold the felt-tip pen.

3 Make a small knot at one end of the string and a loop at the other. Push the felt-tip pen into the loop. Ensure that the pen is tightly held by the loop. Push the pin through the knot and pin it down into the hessian on the marked central point.



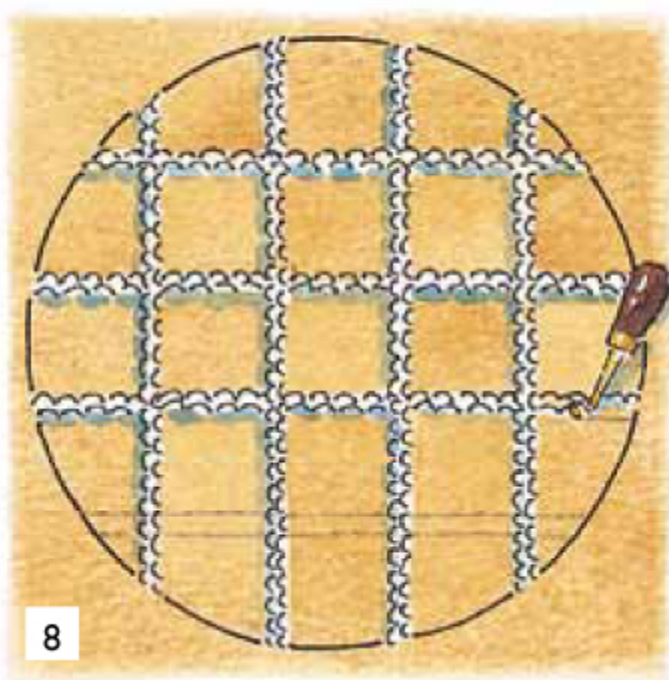
4 Use the string as a compass: keep it taut and move the pen around the hessian, marking out an 80cm (32in) circle. When this is done, remove the pin and string.

5 Refer to the diagram on page 37. With the pencil, mark out a grid of 15cm (6in) squares and 5cm (2in) wide bands on the hessian, measuring from the centre. Measure 7.5cm (3in) from the centre mark in each direction and mark out this square first. To draw lines on the hessian, drag the pencil down towards you through two threads of the hessian, exerting slight pressure on the pencil tip to ensure that it drags down through the hessian in a straight line.

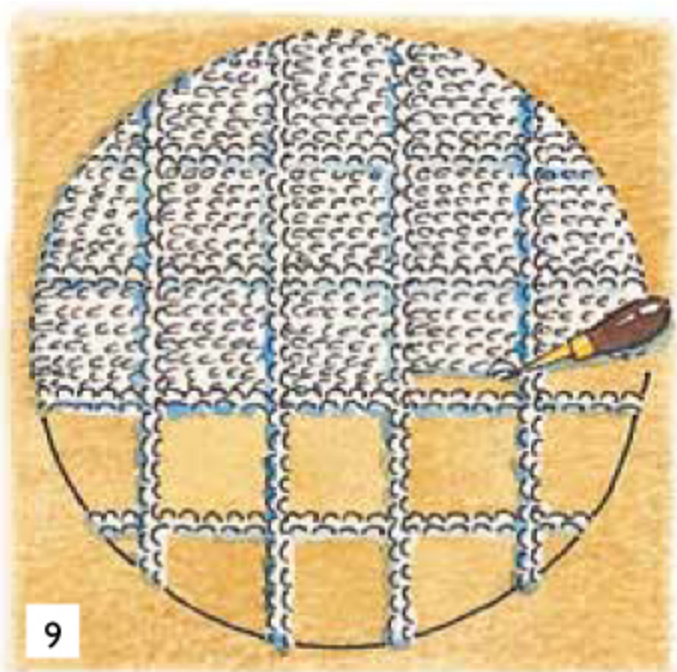


6 Attach the hessian to the frame, making sure that it is taut.

7 Using the rotary cutter and cutting mat, cut the silk noil into 1cm ($\frac{1}{2}$ in) wide strips, always cutting on the straight grain of the fabric, never on the bias.

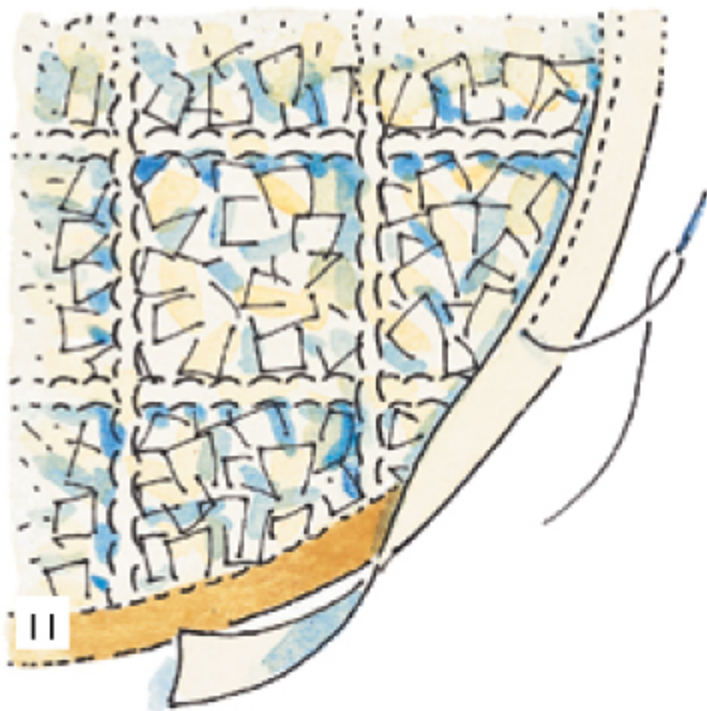


8 Work all the hooked areas with the rug hook. The hooked areas form a grid around the prodded squares.

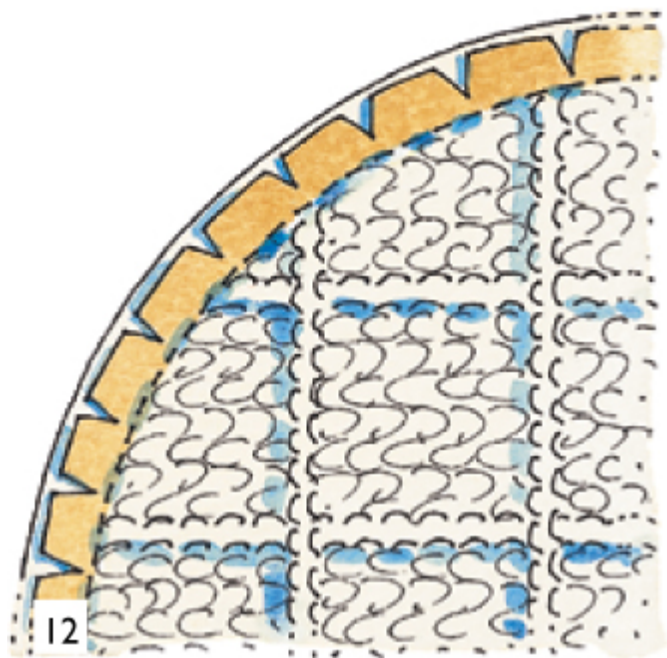


9 Cut the cream wool flannel into 1.5cm ($\frac{1}{2}$ in) x 6cm ($2\frac{1}{4}$ in) strips. Cut the pieces at an angle to the grain to give a varied look. Working on the reverse side, work the prodded areas in the grid formed by the hooking.

10 Take the piece from the frame and cut out the circle, leaving a border of about 3-4cm ($1\frac{1}{4}$ -1 $\frac{1}{2}$ in) of hessian all around.

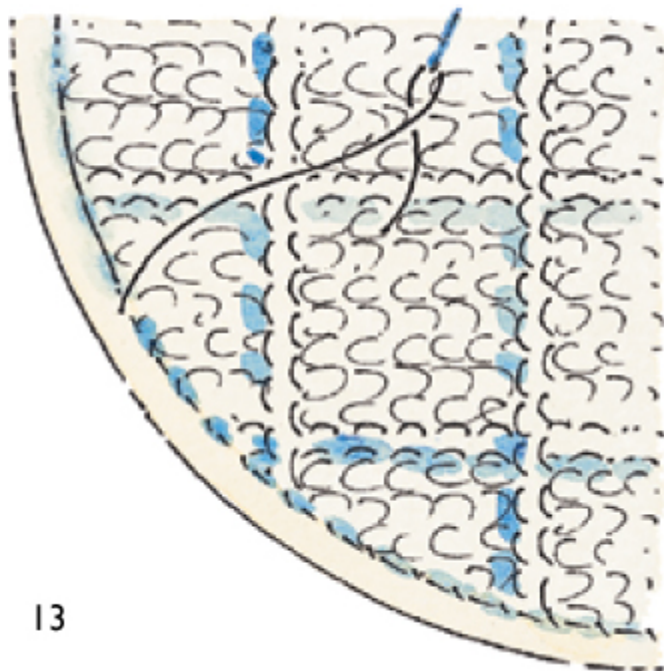


11 Simmer the carpet braid in hot water to allow for shrinkage, then dry and iron it. Using the strong cream thread, sew the braid firmly all around on to the front of the rug as close to the last row of work as you can. Use small, firm stitches, easing the braid slightly as you work. Leave a small piece of braid loose where you begin and end the stitching. When you have finished, turn under the ends of the braid and join them by butting them together with a stab stitch.



12 Before turning the braid down to stitch it to the hessian on the reverse side, snip the hessian at angles almost to where the braid is sewn on. This will enable the hessian to lie flat and the braid to be stitched down without distorting the circle.





13

13 Stitch the braid to the reverse side, ensuring that it covers the snapped hessian completely.

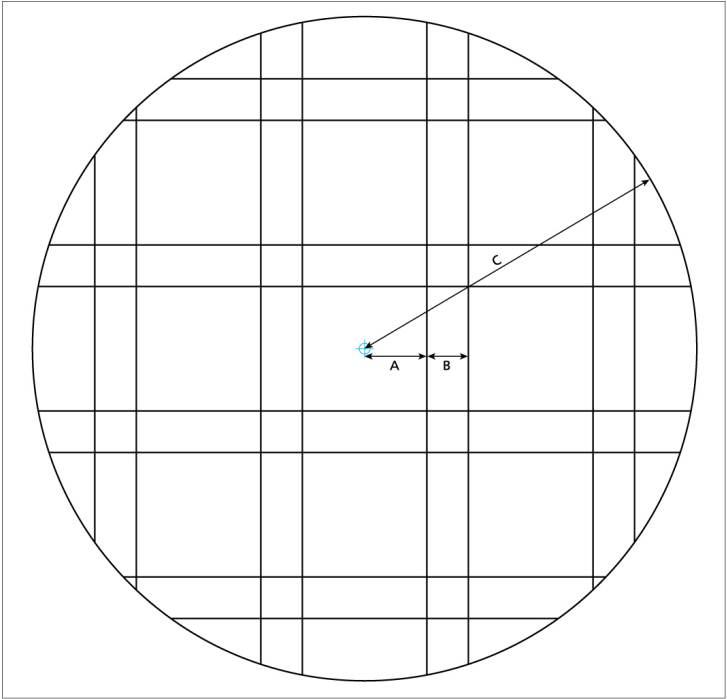
14 Lay the towel on a flat surface. Place the rug on it with the reverse side facing up, then place a damp cloth on the hemmed-down braid and hold a hot iron to it. Use a pressing movement, not an ironing motion. Leave the rug to dry on the towel placed on a flat surface.

KEY

A = 7.5cm (3in)

B = 5cm (2in)

C = 40cm (16in)



Colour Stripes

Julia Burrowes

You will need
<ul style="list-style-type: none">■ Rug canvas 160 x 90cm (63 x 36in)■ Steel ruler■ Marker pen■ Pale cream or white blanket, or similar pale, thick fabric■ Selection of brightly coloured fabric in a variety of colours: bright red through brick red to pink; pink through cerise to mauve; mauve through purple to blue; blue to turquoise; turquoise to green; pale green to yellow■ Rotary cutter■ Cutting mat■ Spring clip tool■ Latex adhesive■ Scissors■ Hessian 160x 100cm (64 x 40in) (optional)■ Large needle and strong thread (optional)

SPECIFICATION
<p><i>Rug size:</i> 150 x 90cm (60 x 36in)</p> <p><i>Technique:</i> Clipping (see page 18)</p>

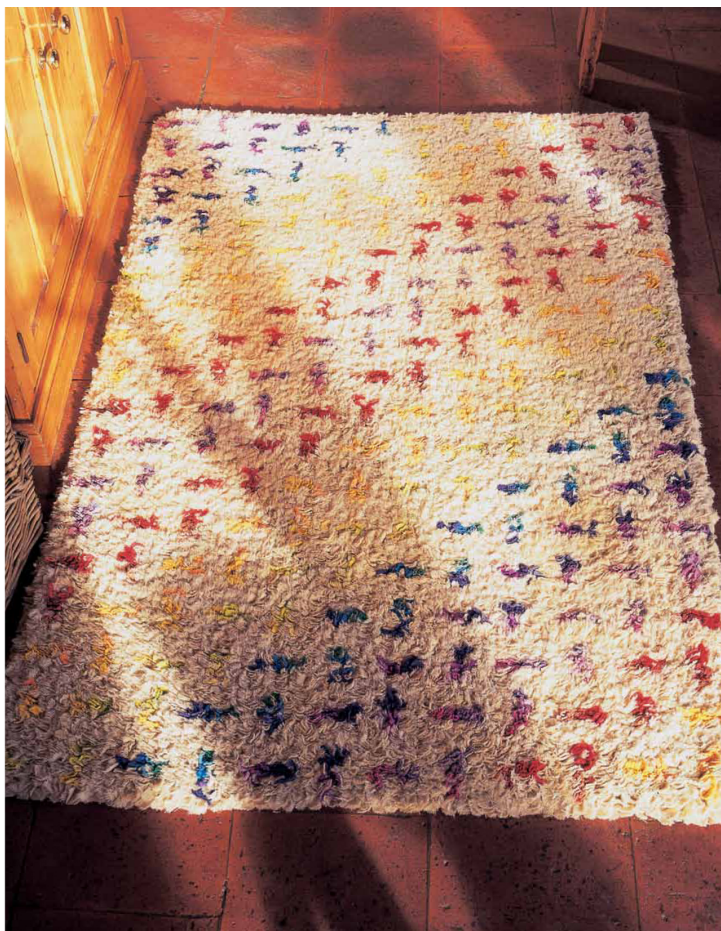
This clipped rug is very simple to make. It was inspired by the actual grid system marked out on the canvas. I was interested in the secondary patterns which emerge whenever a set of rules are applied to a grid system. I used a pale cream colour for the background. For the dashes, you can use a random mix of colours, or perhaps alternating colours, instead of sweeping bands of colour as I have done. I used canvas to make this rug because I feel that it is much stronger and easier to work than hessian. It enables you to work from the front of the rug, allowing you to assess the piece as it

progresses. You can also take out and replace fabric strips in a canvas base as many times as you wish without causing any damage. This will encourage you to be much more adventurous in your work as you can make endless adjustments if required.

1 Referring to the diagram on page 40, measure out squares on the canvas, counting 10 vertical and 10 horizontal holes to each square. Mark up the squares with the marker pen. (Some canvases have a grid of 7.5cm/3in squares already marked on them; if you have bought such a canvas, omit this step and use the existing squares as a guide.)



2 Draw in alternating vertical and horizontal dashes freehand in the centre of each square as shown on the diagram.

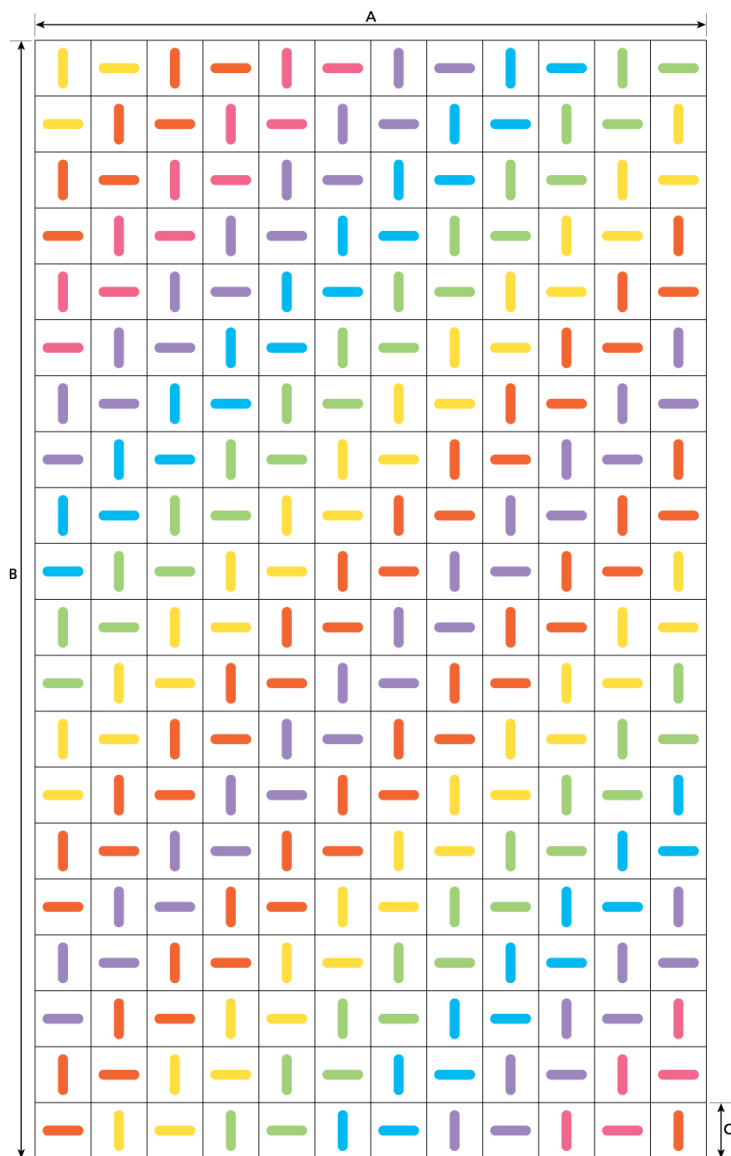


KEY

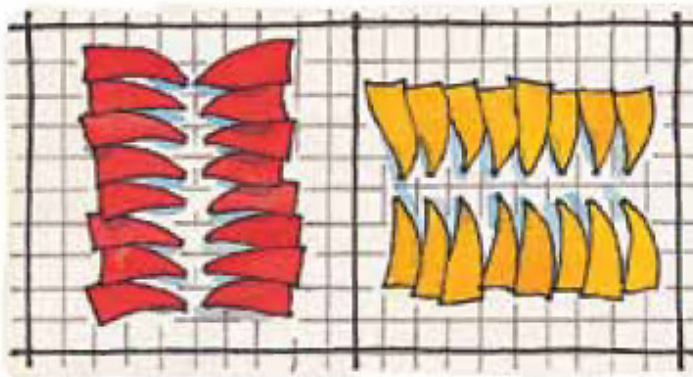
A = 90cm (36in)

B = 150cm (60)

C = 7.5cm (3in)

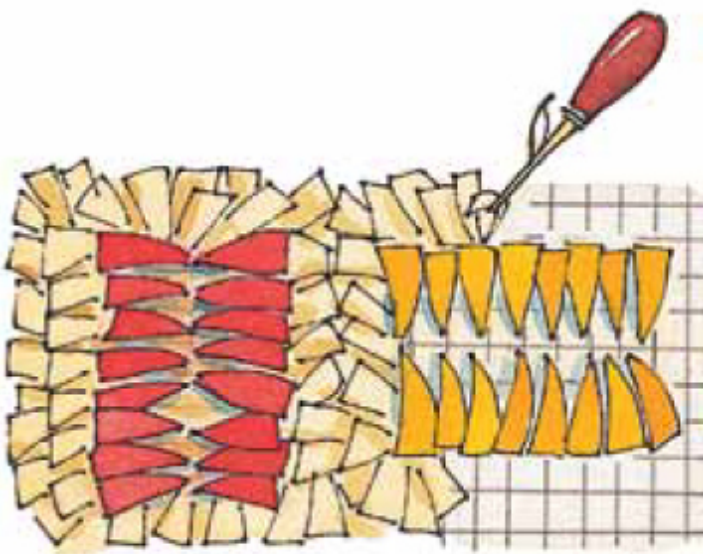


3 Cut strips of fabric into short strips about 6.5cm (2½in) long, using the rotary cutter and cutting mat. The width of the strips will depend on the thickness of the fabrics you have chosen to use. Keep the different coloured strips in separate piles.



4

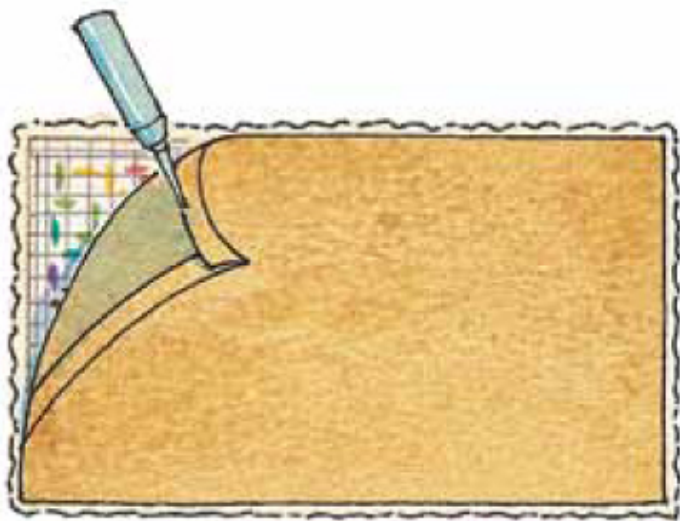
4 Work the dashes first, using the spring clip tool, leaving a row of holes at the top and bottom of each square, so you actually clip with eight strips of fabric for each stripe.



5

5 Fill in the remaining canvas, using pale cream or white strips of blanket fabric. Work in any direction that suits you, but make sure that no holes are left empty in the canvas.

6 When you have completed the rug design, turn it upside down and apply a coating of latex adhesive. Fold in the selvages and the extra canvas, top and bottom, and glue to the underside of the rug. Leave the rug to dry, preferably overnight.



7

7 Make the hessian backing. Turn the excess hessian to the inside and press with an iron. Glue the edges with the adhesive. Glue or stitch the hessian in place on the back of the rug.

8 Shake the rug and trim the pile at the front. The more trimming you do, the clearer the design will appear, but you may prefer the shaggy effect of a longer pile.

MAKER'S TIP

For a non-slip rug that can be placed on a polished floor, omit step 7 (attaching the hessian backing).



Braided-Woolly, Rug

Jenni Stuarr-Anaerson

You will need

- Selection of woolly fabrics in grey, white, cream and black
- Scissors
- Long needle and grey thread
- Large safety pin
- Dressmaker's pins
- Red fabric approx. 50cm (20in) for binding
- Red thread
- Backing fabric 80 x 50cm (32 x 20in)

SPECIFICATION

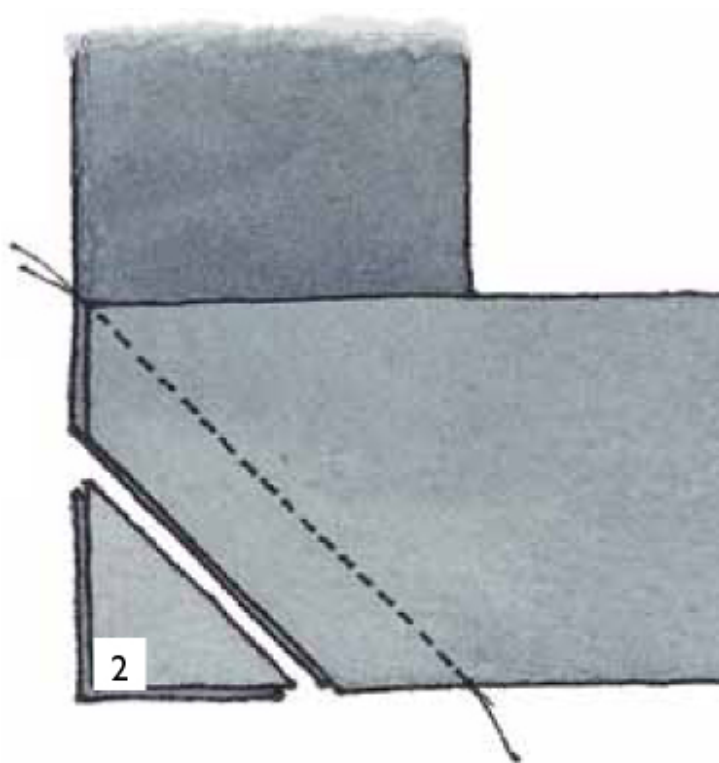
Rug size: 75 x 45cm
(30 x 18in)

Technique: Braiding
(see page 19)

This simple rustic rug is composed of chunky, woolly braids that have been left unplaited at the ends. I had originally planned for the rug to be monochromatic, but I decided to add a bright splash of red to enliven it. The materials used were cream and white blankets and black and grey coat and skirt fabrics. Because of the variations in the thicknesses of the fabric, I cut the thickest fabrics into strips roughly 6cm (2¼ in) wide, the medium ones into strips 7cm (2¾in) wide and the thinnest ones into strips 10cm (4in) wide. The plaits are sewn together to ensure that their weight does not pull them apart.



1 Cut the fabrics into strips. If the fabrics you use are all of roughly the same weight and thickness, cut them into strips 6cm (2¼in) wide. If they are of different thicknesses, make a test plait to work out the thickness of the strips needed to make an even plait.



2 To make strips of fabric about 120cm (48in) long, place two strips of the same fabric at right angles to each other and stitch across the ends (by hand or machine) at 45 degrees using the grey thread. Trim the seam to 5mm (¼in) to

make a smooth join.

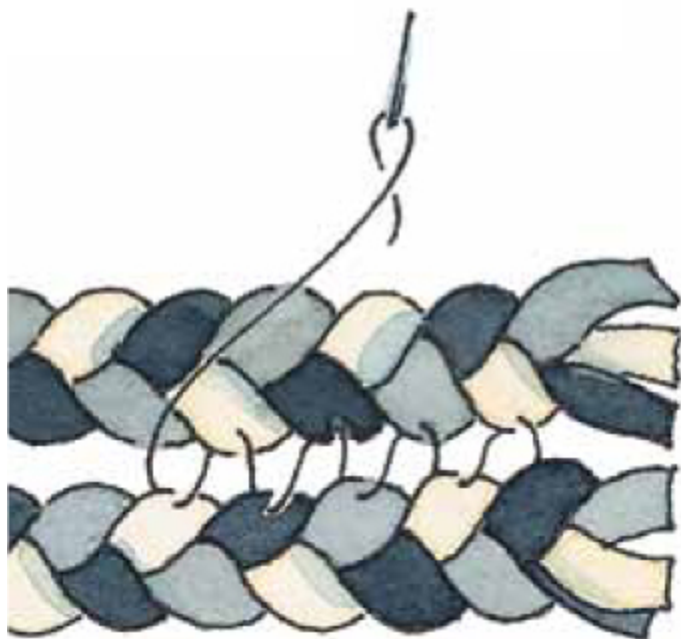


3



3 Pin the ends of three strips together with the safety pin, then hook the pin over a cup hook (or similar hook) attached to a firm surface that is roughly at eye level. Plait the strips, then secure both ends of the plait with a pin or a stitch. Make 10 more plaits, using different combinations of fabrics.

4 Lay the plaits side by side and move them around until you like how they look. Try contrasting shades next to each other.



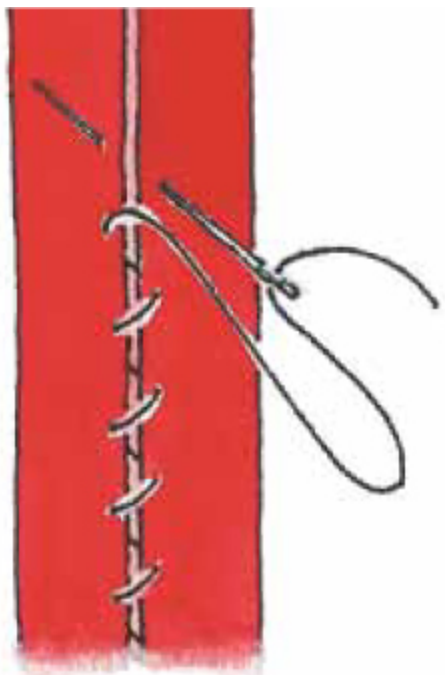
5

5 Take the first two plaits and place them side by side, with the ends level.

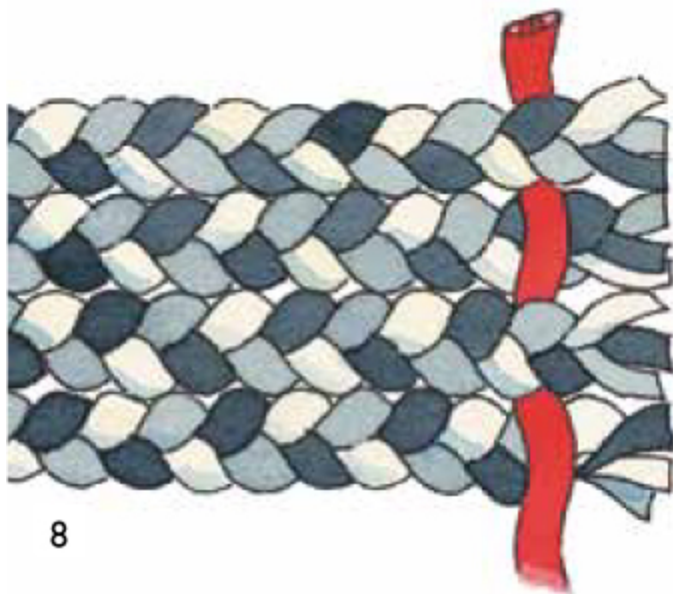
With the long needle and double grey thread, take a stitch from one plait, then make a stitch in the adjacent plait to join the two together. Continue stitching the plaits together, making sure that the thread will not be visible from the top of the rug. Work on a flat surface and do not pull the thread too tightly. Stop stitching 9cm (3½in) from the ends and secure firmly with a few extra stitches.

6 To consolidate the rug, turn to the back and oversew the join between the plaits with bigger stitches, which will be hidden by the backing and should not go through to the front. Sew on the other plaits in the same manner, repeating steps 5 and 6.

7



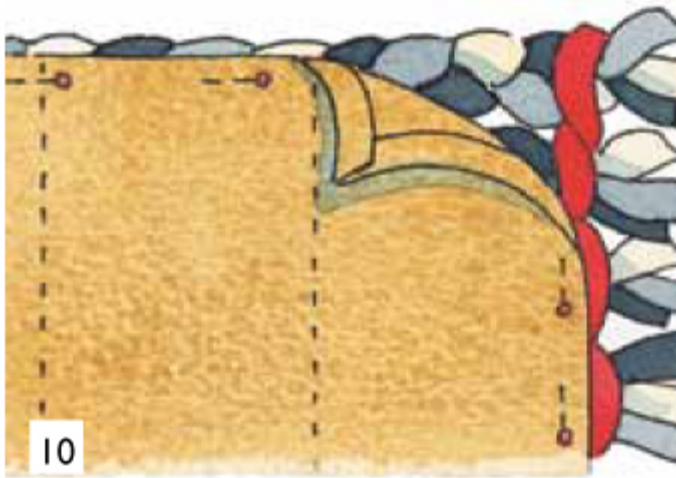
7 Cut pieces of red fabric and join into a strip three times the width of your rug. The width of this strip will depend on the weight of the fabric you have chosen. Sew the long edges together to form a tube.



8 Weave the red fabric tube that you have just made, over and under the plaits at one end of the rug. When you get to the other side, secure the tube to the rug by stitching it, but do not pull the thread too tightly. Weave the tube back under and over the plaits.



9 Before stitching the tube to the rug for the second time, loosen the ends of the plaits so that they lie flat. Stitch the tube, trim off the excess and conceal the end on the underside of the rug. Repeat at the other end of the rug. Trim the unplaited 'fringe' at both ends of the rug so that it is level.



10 Lay the backing fabric on the back of the rug and turn under the edges by about 2.5cm (1in), pinning all around. Make sure that the backing is not visible from the front. Stitch the backing across the back at right angles to the plaits in five evenly spaced, parallel lines, using long, concealed stitches and small, visible ones. Then sew the backing to the rug all around the edges.

Sardines

Sara Worley

You will need

- Pencil
- Tracing paper
- 24 x 12cm (9 x 5in) piece of card
- Cutting mat
- Craft knife
- Tape measure
- Steel ruler
- Marker pen
- 10-oz hessian 170x 130cm (66 x 52in)
- Frame
- Rug hook
- Selection of cotton and cotton/polyester fabrics cut into strips
- Scissors
- Dressmaker's pins
- Large-eyed needle and wool thread

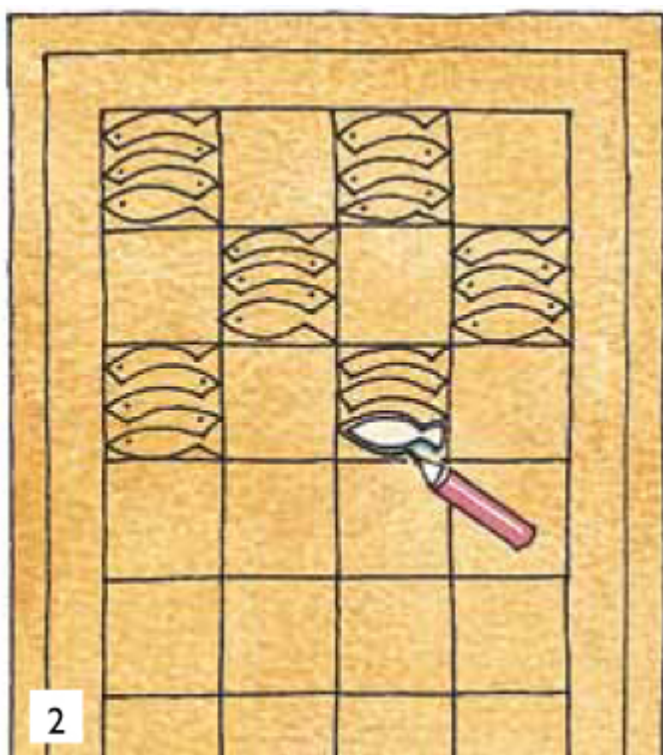
SPECIFICATION

Rug size: 135 x 95 cm
(54 x 38in)
Technique: Hooking
(see pages 15-16)

Childhood memories of exploring in iridescent rock pools on Herne Bay beach and having sardines on toast for tea inspired the design for this hooked rug. Make the design your own by drawing in the simple shapes, such as the spirals and stars freehand. If you want to make the rug even more original, make the outlines of the grid slightly irregular, as I have done here.

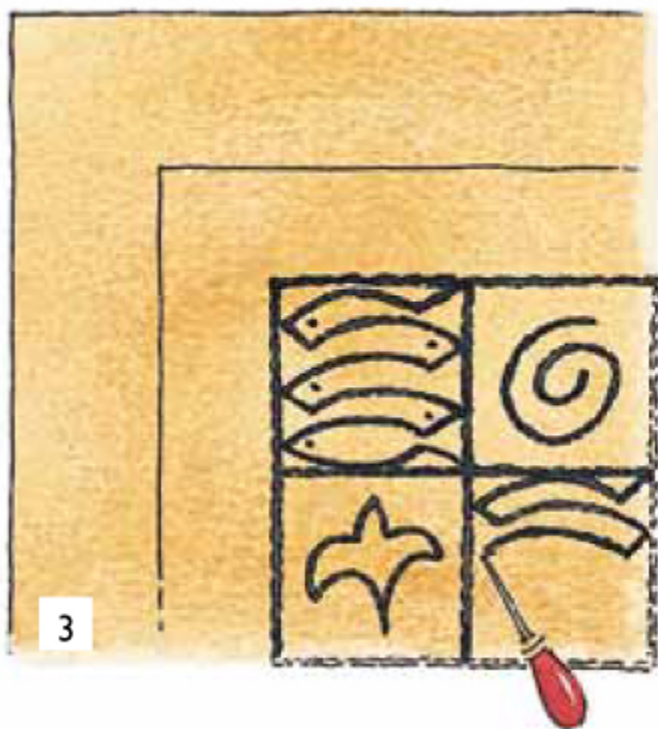
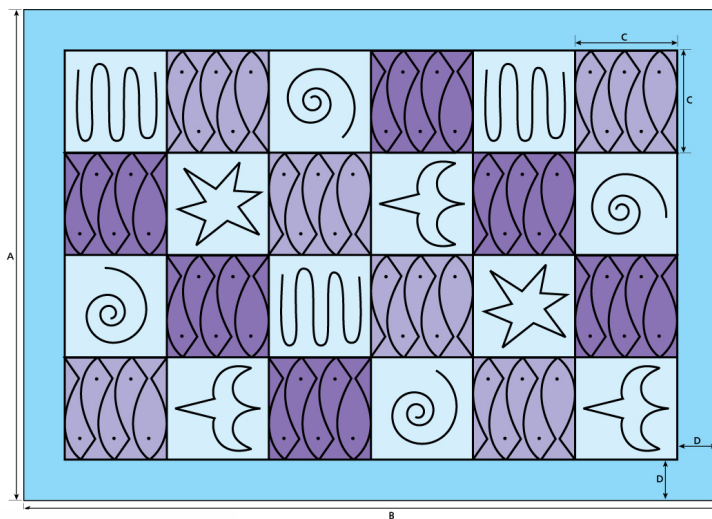


1 Enlarge the sardine template shown on page 47 by 200%. Trace on to tracing paper and transfer it on to the card. Cut out using a craft knife.



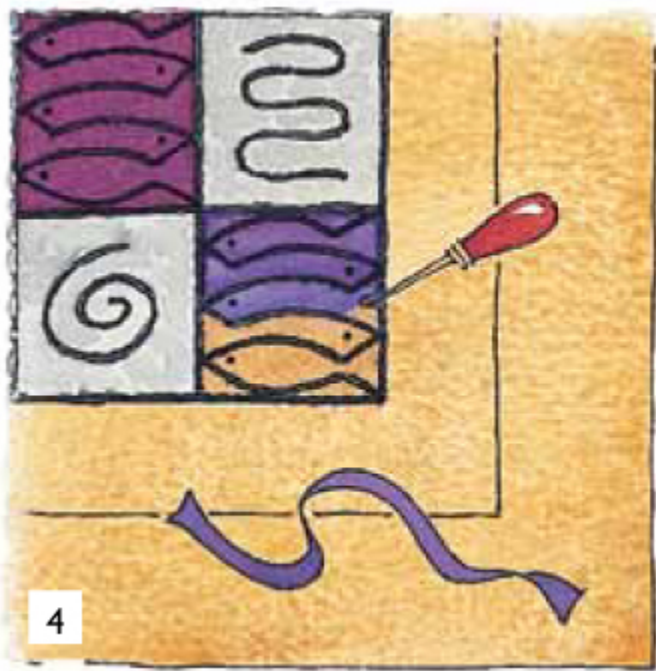
2 Draw the grid of squares on to the hessian with the marker pen. Each square is 20 x 20cm (8 x 8in). Next measure out the border, which is 7.5cm (3in) wide and draw this in. Using the sardine template, draw the fish into the squares, paying attention to how they overlap and fill up the squares. Then draw in the stars, spirals and other designs freehand.





3 Attach the hessian to the frame, making sure that it is taut. Hook in the

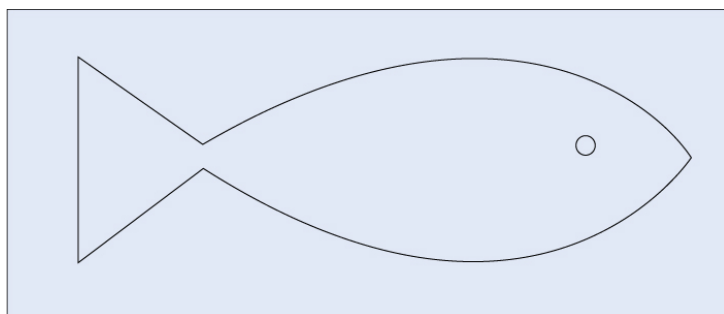
strips of fabric, working all the black outlines first. If you would like to give the rug a handdrawn feel, make the outlines of the grid wavy.



4 Fill in the rest of the rug, hooking in the appropriate colours. When the rug is complete, remove it from the frame and place it face down on the floor. Turn in a double hem of about 5cm (2in) and pin all the way around. Sew in place with the wool thread, using running stitch.

KEY

- A = 95cm (38in)
- B = 135cm (54in)
- C = 20cm (8in)
- D = 7.5cm (3in)



Shaggy Rug

Lizzie Reakes

You will need

- 10-oz hessian 95 x 110cm (38 x 44in)
- Steel ruler
- Permanent marker pen
- Selection of fabrics - velvets, printed cottons, knitted jersey and wool
- Scissors
- 7.5 x 20cm (3 x 8in) piece of thick card
- Spring clip tool
- Dressmaker's pins
- Needle and strong linen thread

SPECIFICATION

Rug size: 75 x 90 cm
(30 x 36in)

Technique: Clipping
(see page 18)

Although this 'clippy' mat was made according to a traditional rag-rug making technique, the bright, modern colours give it a contemporary feel. Before starting to work the rug, I collected a variety of fabrics in different shades of red and green, including old printed cottons, chunky wool, lush velvets, knitted jersey and worn tartan and cut them into strips.

1 Measure a border area of 10cm (4in) inside the hessian with the ruler.

Draw this out using the marker pen. You should now have a rectangle measuring 75 x 90cm (30 x 36in) marked out on the hessian. Unlike the other projects in this book where hessian is used as the base fabric, I did not use a frame. However, there is no reason why you cannot work the rug on a frame if you prefer.

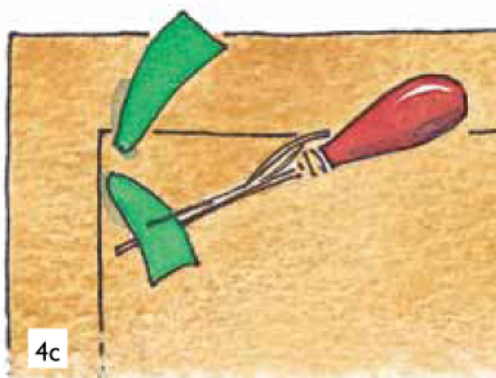
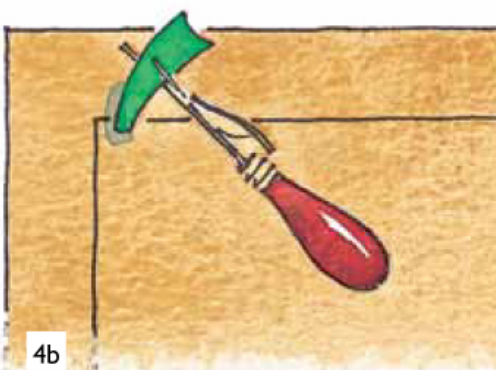
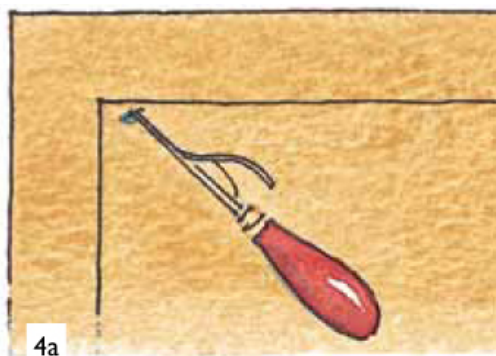


2

2 Cut the fabrics into rectangular 'clippings' measuring about 4 x 15cm (1½ x 6in). To do this, I find it best to cut a length of fabric 4cm (1½in) wide (the fabric should be as long as possible). Wind the fabric around the thick card (using the shortest side of the card as your measurer). Cut along the top of the card to make several clippings at once.

3 Repeat this with all the fabrics until you have enough to fill in the hessian - you will need approximately 1,720 clippings (860 in each shade, using a selection of fabric textures for both colours).

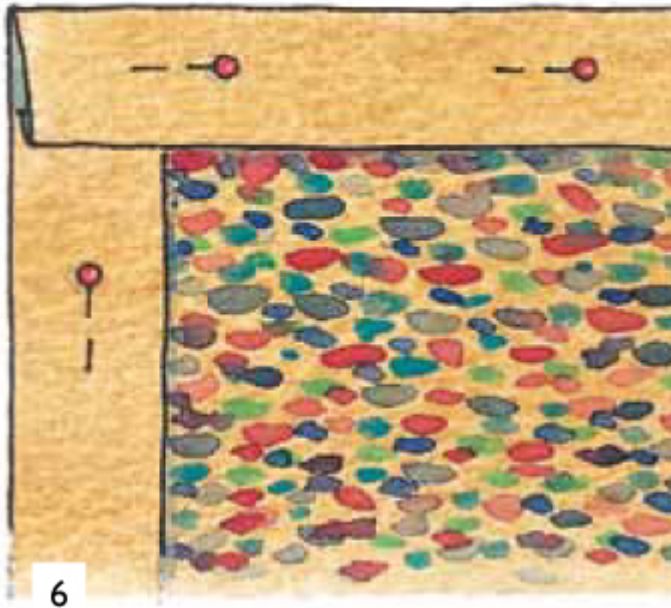




4 Begin clipping with the spring clip tool at the top left-hand corner of the marked rectangle on the hessian, working down the shortest side. Push the

spring clip tool through the hessian, open the hinge and attach the short end of the clipping into the tool. Release the lever handle to close the tool (4a). Pull the clipping halfway through the hessian (4b). Measuring down approximately 2cm ($\frac{3}{4}$ in), push the spring clip tool through the hessian and pull through the other end of the clipping (4c).

5 Continue working down the row until it is filled. For the next row select a different colour in a variety of shades and textures. Continue until the rectangular area is filled, varying colour shades and textures as you go.



6 Once the clipping is complete, turn the rug face down on a flat surface and trim the frayed edges of hessian. Pin back a hem around the rug. Using the needle and strong linen thread stitch the hem onto the back of the rug.



MAKER'S TIP

This method of clipping is slightly different from that shown on page 18. The result that you end up with is exactly the same, so just work in the way that is most comfortable and quickest for you.

Canyon

Sara Worley

You will need

- Dressmaker's pins
- 10-oz hessian 99 x 145cm (39 x 57in)
- Scissors
- Needle and strong thread
- Tape measure
- Steel ruler
- Marker pen
- Frame
- Rug hook
- Selection of cotton and cotton/polyester fabrics cut into strips
- Large-eyed needle and wool thread

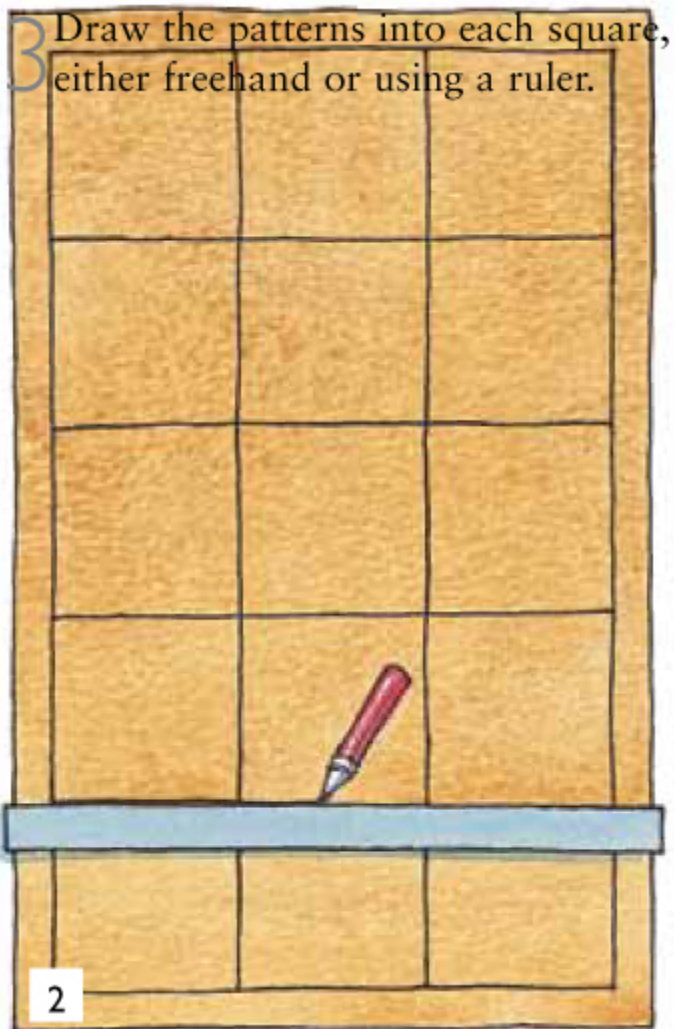
SPECIFICATION

Rug size: 69 x 115cm
(27 x 45in)
Technique: Hooking
(see pages 15-16)

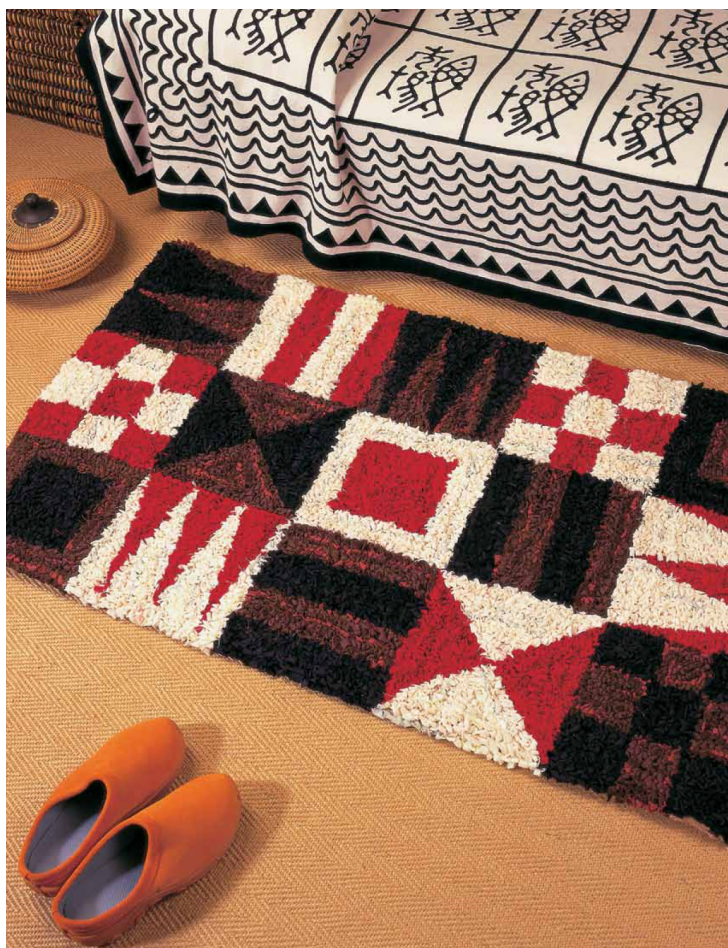
The design for this simple, geometric hooked rug was influenced by the adobe buildings and monumental canyons of the southwestern United States. Only four colours of fabrics were used to make the rug - red, brown, cream and black - although the shades within those colours were varied slightly in order to retain a vibrant feel.

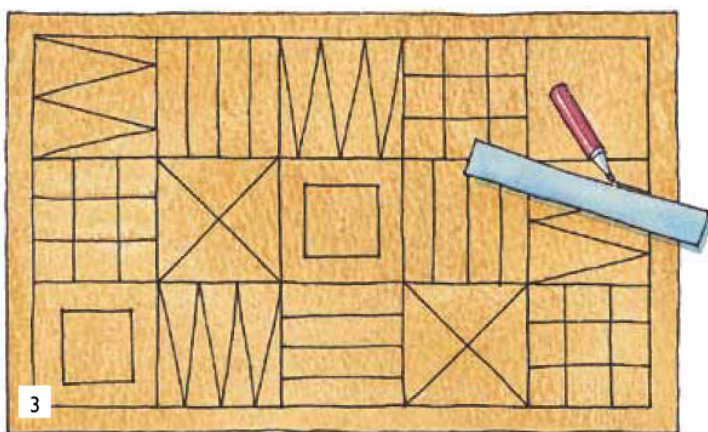
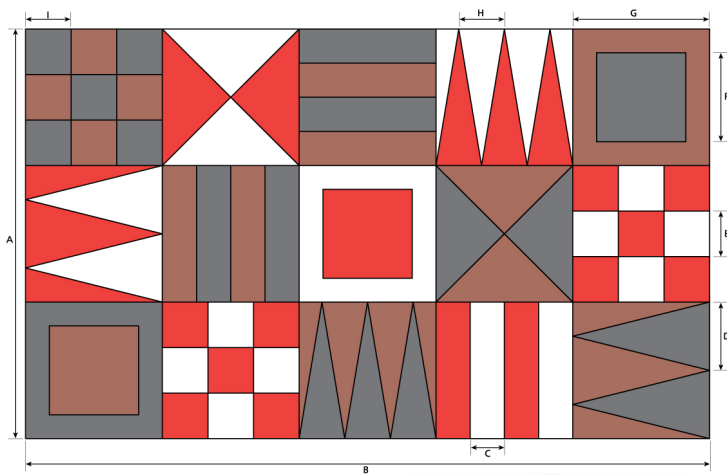


1 Pin a 5cm (2in) hem around all sides of the piece of hessian, then sew it in place with the strong thread.

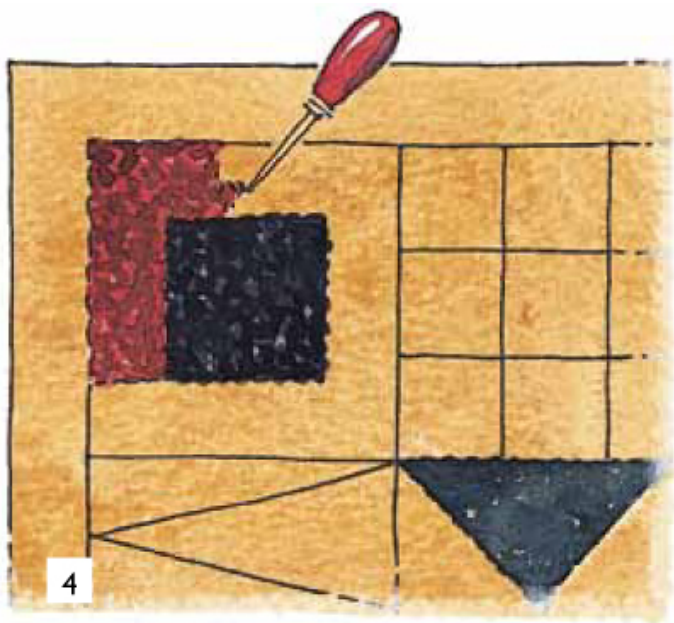


2 Referring to the diagram on page 53, measure out the grid of squares (each square is 23 x 23cm/9 x 9in). Draw this on to the hessian using the marker pen.





3 Draw the patterns into each square, either freehand or using a ruler.



4 Attach the hessian to the frame, making sure that it is taut. Hook the strips of appropriately coloured fabrics into each square, building up the design. This is best done colour by colour. Continue doing this until the rug is complete.

5 Remove the rug from the frame and place it face down on the floor. Fold the unworked hessian to the underside of the rug and pin all the way around. Fold and pin the corners neatly. Sew the hem to the back of the rug with the wool thread, using running stitch.

KEY

A = 69cm (27in)
 B = 115cm (45in)
 C = 6cm (2¼in)
 D = 11.5cm (4½in)
 E = 7.5cm (3in)
 F = 15cm (6in)
 G = 23cm (9in)
 H = 7.5cm (3in)

Chevrons

Julia Burrowes

You will need

- Rug canvas 160 x 90cm (64 x 36in)
- Metal ruler
- Marker pen
- Piece of thick card
- Craft knife
- Cutting mat
- Rotary cutter
- Plain cream blanket fabric
- Selection of pastel-coloured wool and dyed blanket fabric
- Spring clip tool
- Latex adhesive
- Hessian 165 x 102cm (65 x 40in) (optional)
- Large needle and strong thread (optional)
- Scissors

SPECIFICATION

Rug size: 150 x 90cm
(60 x 36in)

Technique: Clipping
(see page 18)

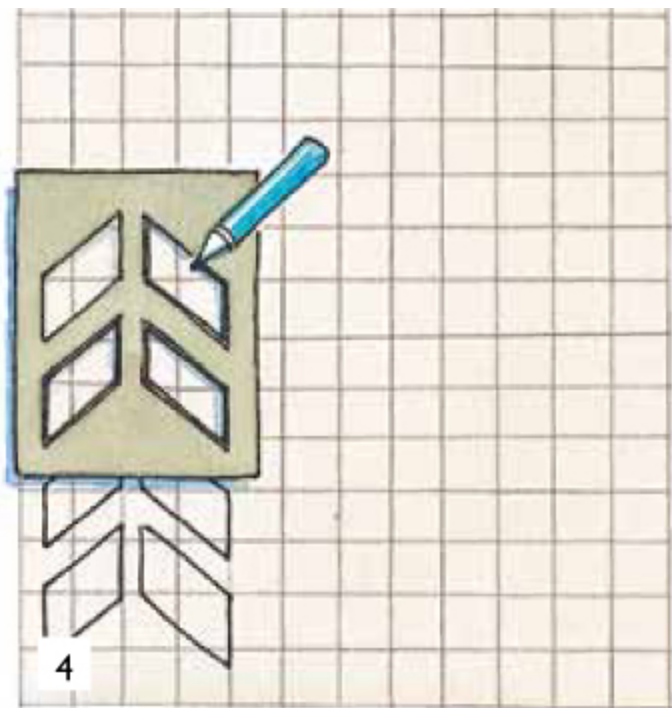
Using a very simple design like this allows me to incorporate certain aspects of the interior it is destined for into the rug. I have made many variations of this design and they all look completely different. The background for this geometric clipped rug was made from a variety of pastel-coloured wool fabrics, which I obtained from an assortment of old felted sweaters, as well as from dyed blanket fabric to extend the colour range. Plain cream blanket fabric was used for working the chevrons. You could use any colour scheme

of your choice.

1 Referring to the rug diagram on page 57, measure out squares on the canvas, counting 10 vertical and 10 horizontal holes to each square. Mark up the squares with the marker pen. (If you are using a canvas with a grid of 7.5cm/3in squares already marked on it, omit this step and use the existing grid as a guide.

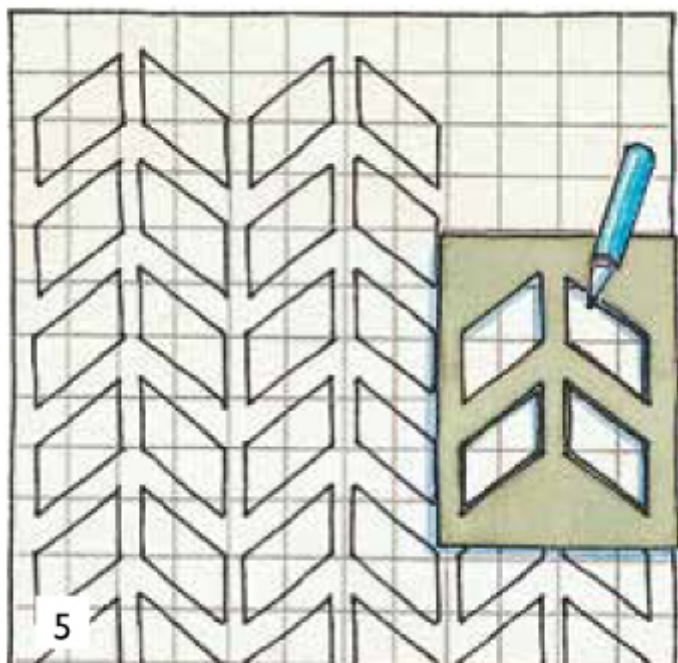
2 Enlarge the template on page 56 by 200%, then enlarge this copy by 180%. Place the template onto the card and using a craft knife, metal ruler and cutting mat, cut around the rectangular shape and cut out the four 'windows' forming the shape of two chevrons.

3 To begin marking out the chevrons, position the bottom left-hand corner of the template at the bottom left-hand corner of the canvas and trace around the four shapes with the marker pen. Slide the template upwards until the bottom two 'windows' are aligned with the top two chevrons you have just drawn, keeping the left-hand side of the template aligned with the edge of the canvas. Trace around the top two 'windows' only this time.



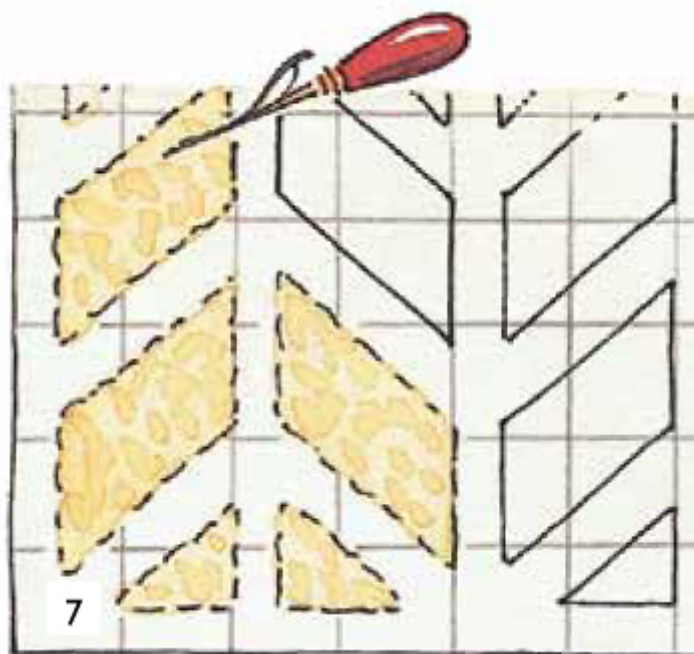
4 Slide the template upwards again until the chevrons that you have just drawn appear in the bottom two 'windows'. Trace around the top two 'windows' again and repeat this process until you reach the top of the canvas.



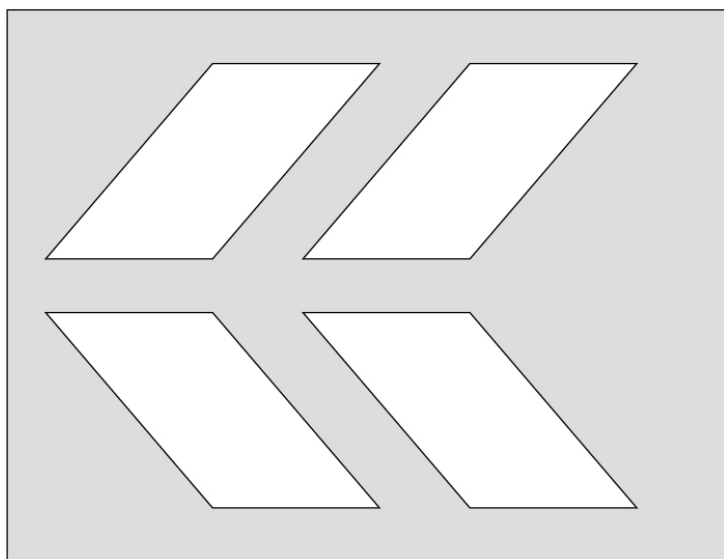


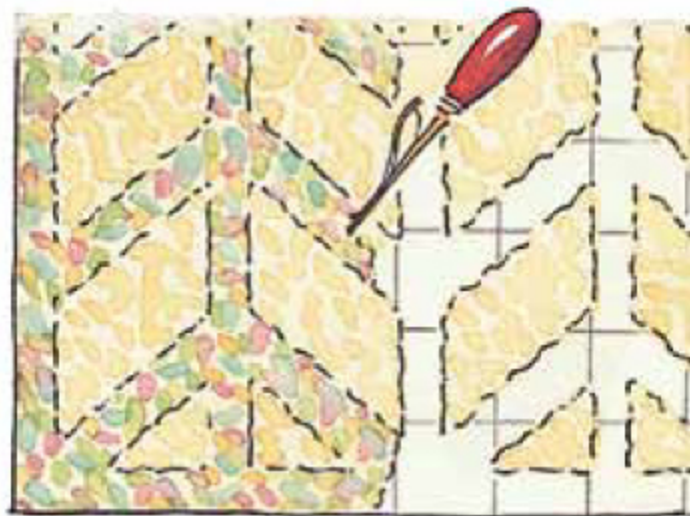
5 To draw in the second and third rows of chevrons, start with the bottom edge of the template aligned with the bottom of the canvas and the left-hand edge of the template aligned with the right-hand side of the chevrons of the previous row. Repeat the process as described in steps 3 and 4 until there are three rows of chevrons covering the canvas. The partial chevron shapes at the bottom of the canvas can be constructed using the template, working downwards from the first shapes drawn.

6 Cut the fabric into short strips about 6.5cm (2½in) long, using a rotary cutter and cutting mat. The width of the strips will depend on the thickness of the fabrics you use. Mix the coloured strips together in a large pile in order to achieve a random colour effect in the mat. Keep the cream blanket fabric strips separate from the coloured strips.



7 Using the spring clip tool, work the chevron shapes first in cream blanket fabric.



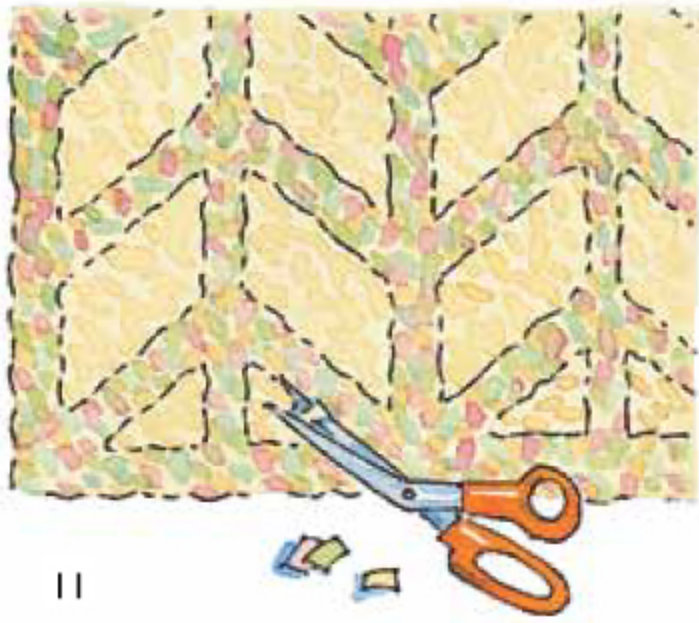


8

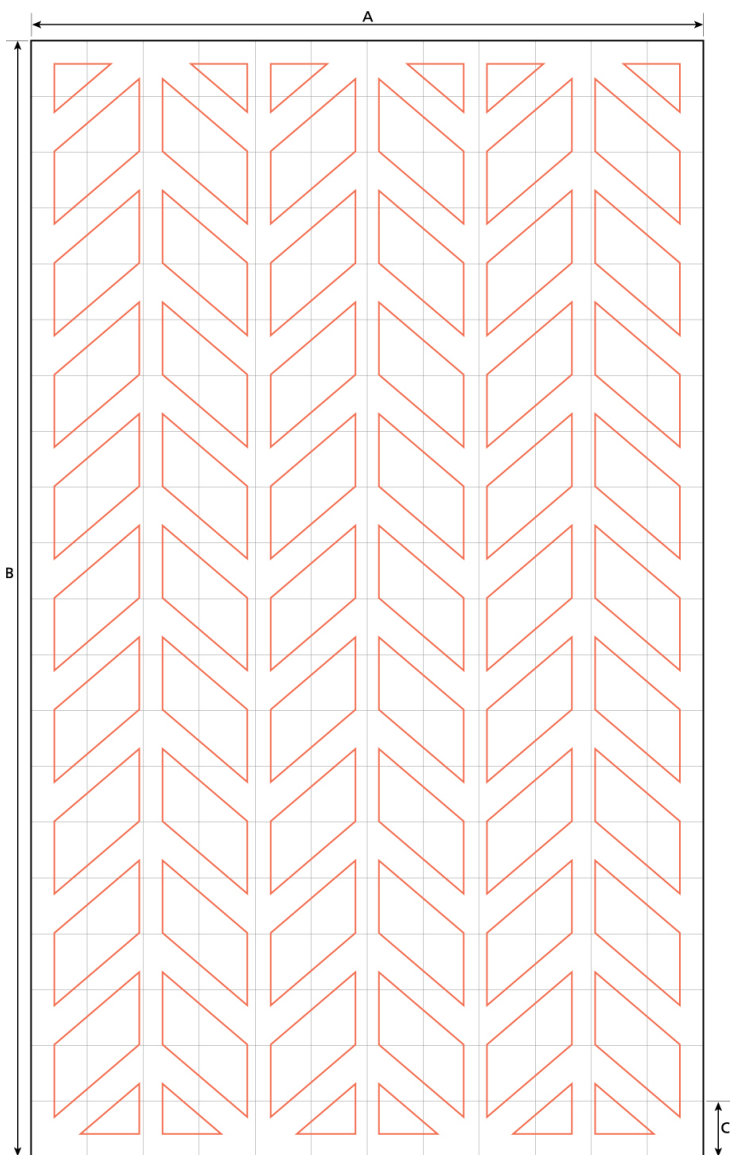
8 Fill in the vertical and diagonal lines between the chevrons with the coloured strips. Work in any direction that suits you, but make sure that no holes are left unfilled in the canvas.

9 When complete, turn the rug upside down and apply a coating of latex adhesive. Fold in the selvages and the top and bottom edges of the unworked canvas, and glue to the back. Leave the rug to dry, preferably overnight.

10 Make the hessian backing. Turn the excess hessian to the inside and press with an iron. Glue around the edges with the adhesive. Glue or stitch the hessian in place on the back of the rug. Omit this step if you want a rug with a non-slip backing.



11 Shake the rug and trim the pile at the front of the rug, using a pair of sharp scissors. Cut carefully until you achieve the effect you like - you may want to leave the pile quite long for a shaggy effect.



KEY

A = 90cm (36in)
B = 150cm (60in)
C = 7.5cm (3in)

Tulips

Diana Woods-Humphery

You will need

- Large piece of paper 130x
- 85cm (52 x 34in)
- Marker pen
- Masking tape
- Scissors
- Rug canvas 125 x 80cm (50 x 32in)
- Tracing paper
- Piece of lightweight card 38cm (15in) square
- Enough hessian to make 3 pieces about 38cm (15in) square
- Circular embroidery frame about 20 x 25cm (8 x 10in) in diameter
- Rug hooks (1 small, 1 large)
- Red closely-woven fabric (e.g. jacket material)
- Blue knitted fabric (e.g. cardigan material)
- Rotary cutter
- Cutting mat
- Latex adhesive
- Large pins
- Needle and button thread
- Wool thread
- Old cream blanket fabric Selection of dark, woven wool fabrics from clothing such as skirts, trousers or jackets
- Spring clip tool
- Hessian for backing, 125 x 80cm (50 x 32in)

SPECIFICATION

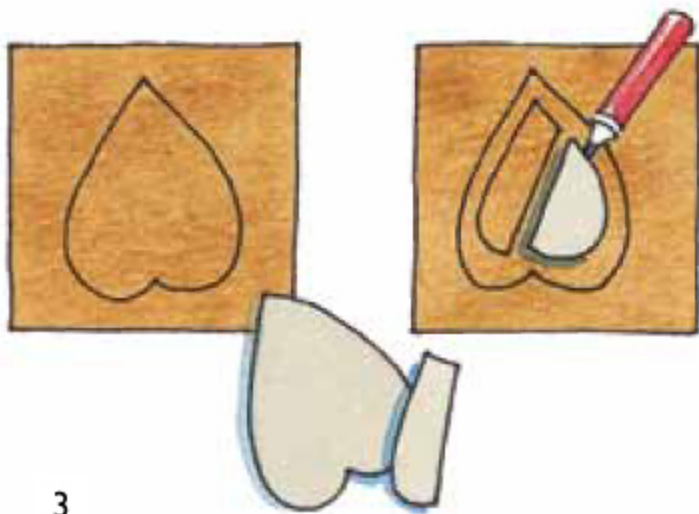
Rug size: 120 x 75cm
(48 x 30in)

Technique: Hooking (see pages 15-16, clipping (see page 18)

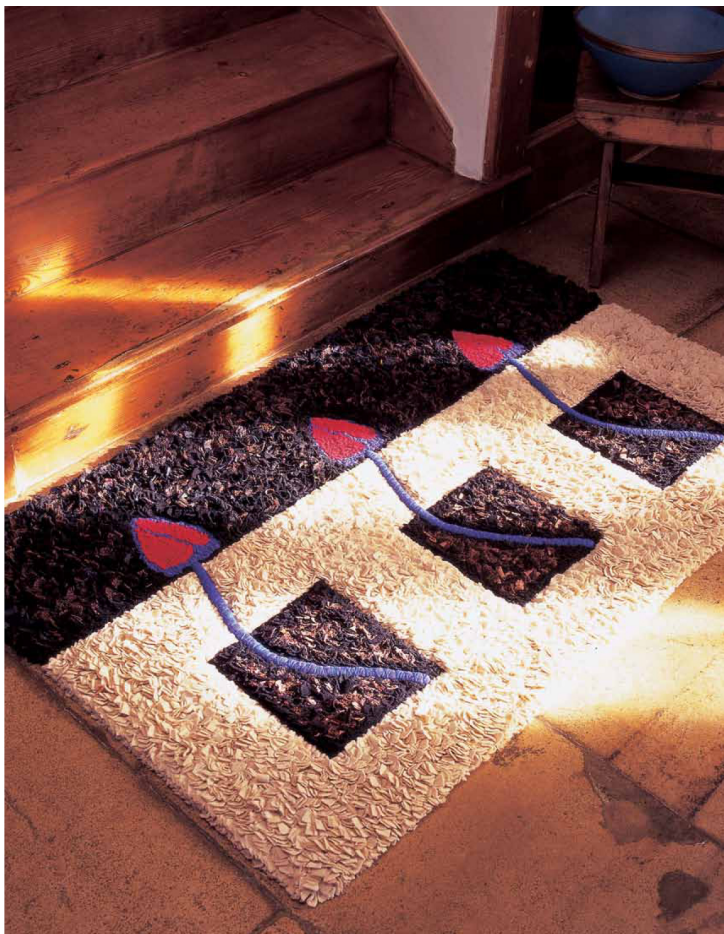
This rug was designed for a bedroom that has a Rennie Mackintosh theme. The rug incorporates techniques of hooking, clipping and wrapping. It is worked for the most part on rug canvas, which was chosen because it has its own tension and does not need a frame. The stems for the tulips are made from tightly rolled pieces of fabric that are wrapped with wool thread to secure them. The tulip heads are worked separately with a small hook on to squares of hessian, this enables fine hooking, giving them detail. The darker areas of the rug are worked predominantly in black, but they can be made more interesting by working in a variety of dark, woven wool fabrics such as herringbone tweed.

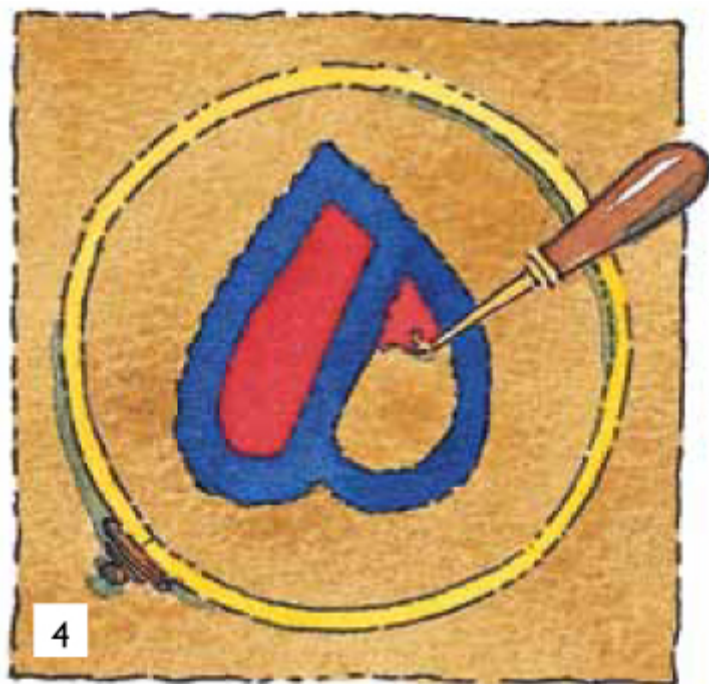
1 Referring to the diagram on page 61, draw a full-size template of the design on the large piece of paper. Make sure that the pattern stands out well.

2 Apply a length of masking tape over the raw edges of the canvas to protect them. Place the canvas on the template and weigh it down so that it cannot move (any smallish, heavy household object will do, but I use old, cast-iron weights from kitchen scales or old flat irons). Because the canvas has a very open weave, you can trace the design on to it directly from the template underneath, using the marker pen.

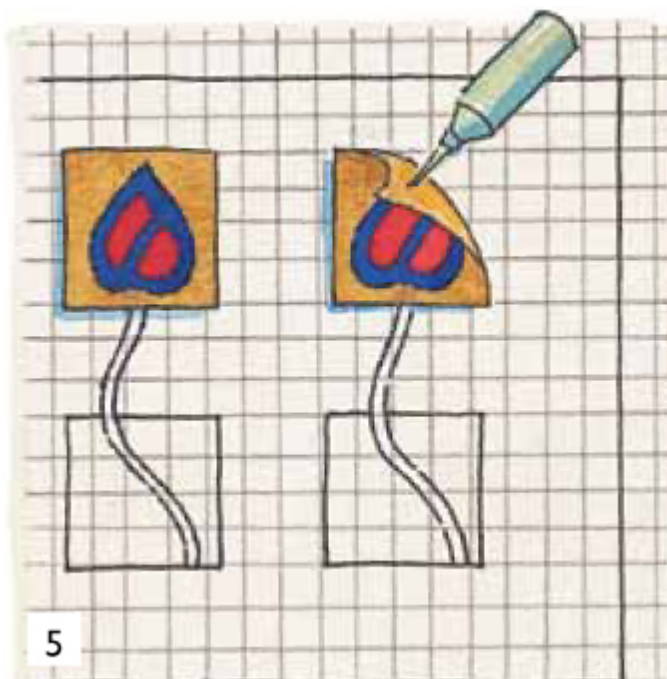


3 Make templates for the tulip heads. Trace a tulip head from the main design, then transfer to the card. Cut out three pieces for the tulip head: one of the overall shape and two more for the two areas of red within the main shape. Mark out the tulip heads on the three squares of hessian by drawing around the templates with the marker pen.





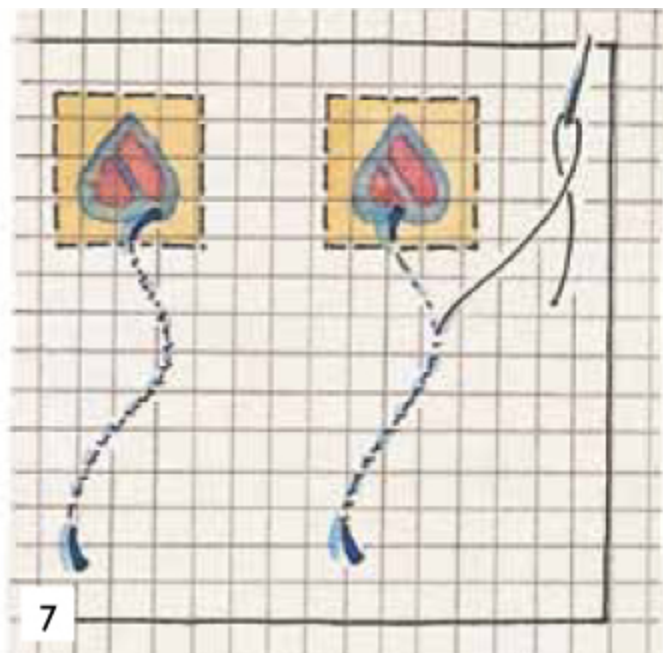
4 Hook the three tulip heads first. Secure each piece of hessian in turn in the embroidery frame and hook with the smaller hook, using 1cm (½in) wide strips of red fabric.



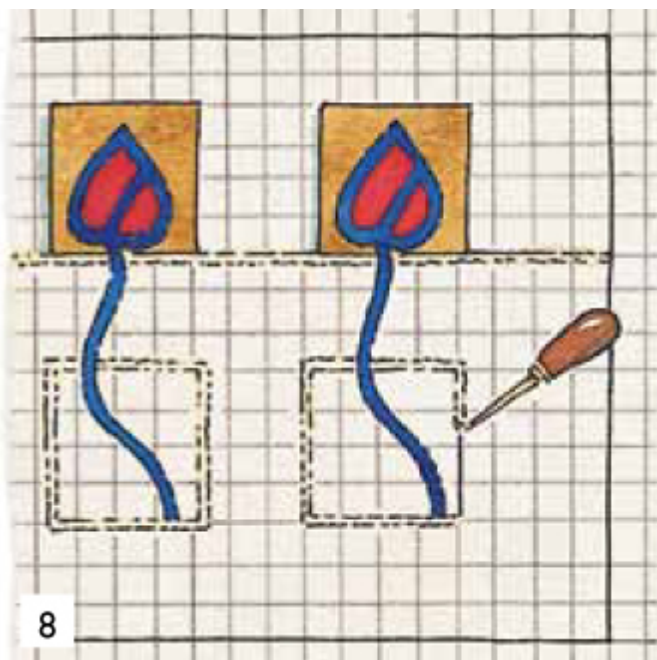
5 Cut out the tulip heads, leaving a margin of about 4cm (1½in) of unworked hessian all the way around. Glue the motifs to the canvas, using the latex adhesive quite generously under the area you have worked. When you are clipping the background around the motifs, you will need to work into the hessian border as well as into the rug canvas. This may be hard work, but it will ensure that the motifs are anchored neatly and securely.



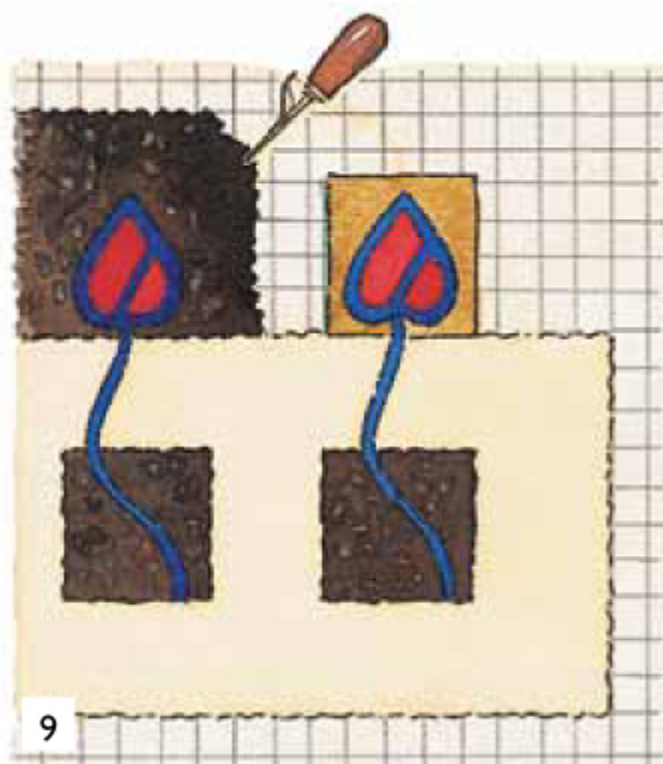
6 To make the stems for the tulips, roll a piece of blue knitted fabric about 50x18cm (20 x 7in) long into a tight tube. Make sure that the tube is thin enough to make a convincing stem for the tulip, then pin and hand sew, using the button thread, down the long, rough edge. Wrap the stem with wool thread, leaving an unwrapped margin at the top and bottom. (In this case, I used matching wool, but you could experiment with contrasting colours).



7 Push the unworked ends of the tube through to the back, where you will later sew them down neatly. Where the stem meets the tulip head, you will have to ease enough space in the hessian border to get the stem through to the back. Pin the stem into place, then turn the work over. Working down the back of the stem, sew it firmly into place with the button thread. Repeat for the other two stems.



8 The main part of the rug is worked with the spring clip tool, although certain lines are hooked to help give the effect of geometric delineation. Using long strips of cream blanket material about 1.5cm ($\frac{3}{4}$ in) wide, hook a row of strips at what will be the top of the main cream area and around the three rectangles. Then hook a row of dark lines against the cream ones.

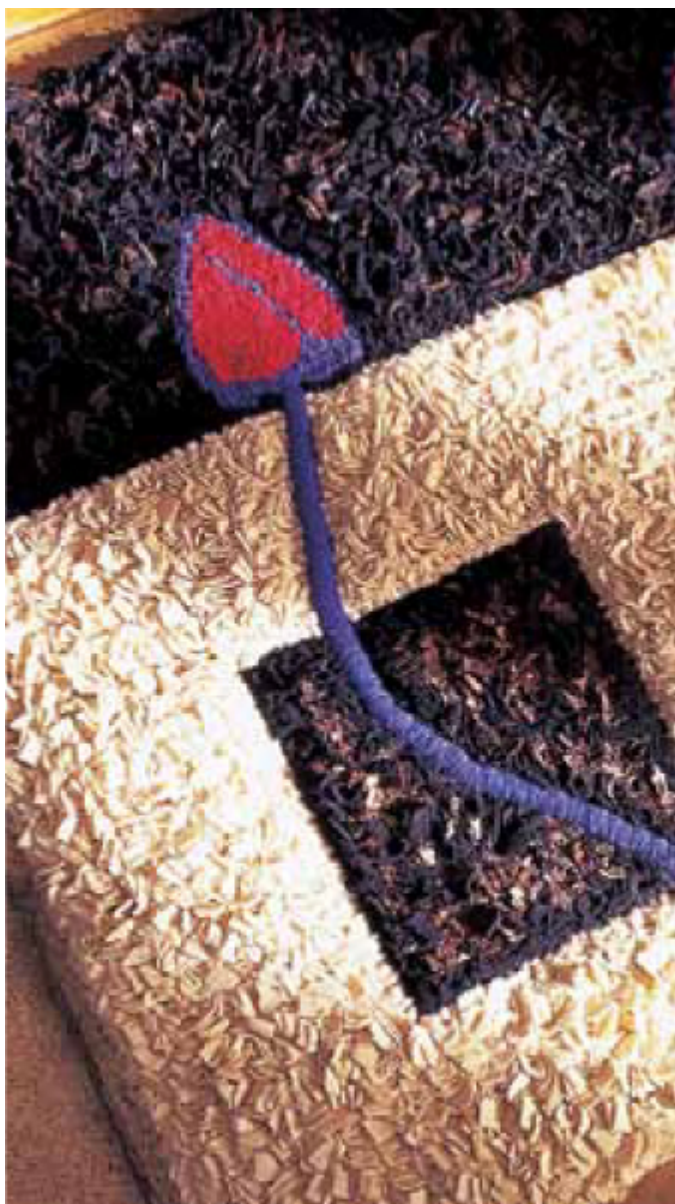


9 Fill in all of the remaining areas with the spring clip tool, using pieces measuring about 1.5 x 6cm (3¼ x 2¼in). Work up to the selvages of the canvas on the long sides, using the spring clip tool. Where you have covered the ends of the canvas with masking tape (which should be removed at this stage), turn these under for three small squares width and work through the double thickness of the canvas to neaten the ends.

10 Using the spring clip tool will give 'a shaggy effect to the rug. You may be pleased with this or you might prefer to shear and sculpt the pile for a more refined effect. Hold the rug over your knee and start to shear carefully with a pair of heavy-duty scissors. You will find that further patterns and texture develop. I sheared a little more around the edges and also where the colour changes from dark to light in order to give the large areas a slightly cushioned effect. Avoid cutting too deeply into the clipping in any one place. Aim to cut the large areas of clipping to the same height, except at the edges.

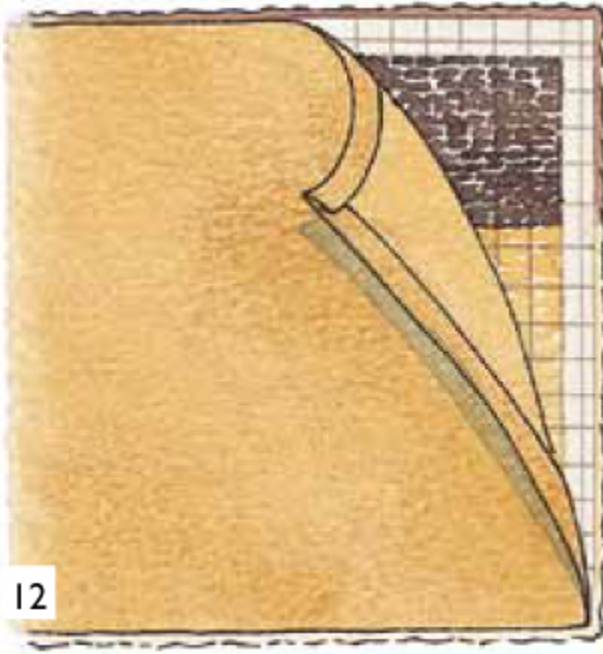
11 Turn the rug face down and sew down the ends of the tulip stems.

Apply latex adhesive to the back of the rug. Stick down the selvages and secure the corners neatly. Leave the rug upside down until it is dry.

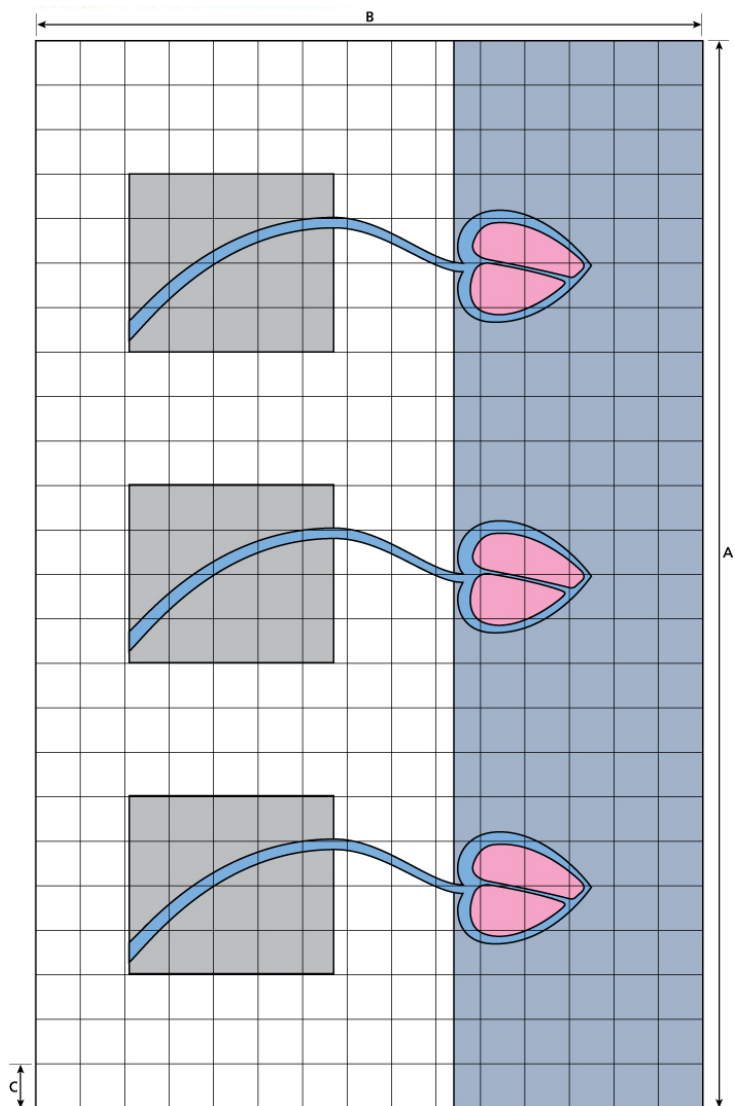


KEY

A = 120cm (48in)
B = 75cm (30in)
C = 5cm (2in)



12 For the hessian backing, cut the hessian about 5cm (2in) larger all around than the rug, turn the excess to the inside and press. Glue around the edges with the adhesive. Place wrong side down on the back of the rug, then iron the centre with a moderately hot iron so that it starts to weld to the original latex adhesive finish.



Devil Dogs

Lizzie Reakes

You will need

- 10-oz hessian 80 x 140cm (32 x 56in)
- Marker pen
- Selection of fabrics such as cottons, nylons, wool, knitted jersey and crimplene
- Rotary cutter
- Cutting mat
- Staple gun and staples
- Frame
- Silk rose petals
- Needle and thread
- Scissors
- Large and small buttons in light and dark colours
- Approx. 3 handfuls of nylon toy stuffing
- Fabric letters (source from old T-shirts with slogans)
- Dressmaker’s pins
- Rug hook
- Latex adhesive
- Hessian for backing 70x130cm (28 x 52in)
- Strong linen thread

SPECIFICATION

Rug size: 60 x 120cm (24 x 48in)
Technique: Hooking (see pages 15-16)

The inspiration for this rug came from much-loved family pet Jack Russells, Squirt and Joe. A palette of varying shades of primary colours, combined with complementary tones to highlight the patterns, was used for the design. I also sourced a wide selection of fabrics in a variety of textures: these included cotton, wool,

knitted jersey and crimplene. To depict the devil dogs' personalities, I introduced elements of appliqué within the hooked areas. Buttons were used to highlight the dogs' features, such as the eyes and noses and also to decorate the collars.



1 Draw the design on to the hessian with the marker pen, referring to the diagram on page 65. You may want to draw a grid onto the hessian to help you. Allow for a border area of 10cm (4in).

2 Select the fabrics and cut them into strips about 1cm (½in) wide and as long as possible, using the rotary cutter and cutting mat.

3 Using the staple gun, attach the hessian to the frame, making sure that the hessian is tautly stretched.



4 The appliqued elements of the design are worked first. To make the flower, sew the silk petals in a flower shape on to a circular piece of cotton material with a diameter of approximately 14cm (5½in). To finish the flower, sew a button in to its centre. Sew this motif onto the hessian, leaving a gap of 2.5cm (1in). Fill with the nylon stuffing and sew up the gap.

5 Cut out the two initials with a 2.5cm (1in) border. To prevent fraying, turn under the border, pin and sew. Pin each rectangular initial into place on the hessian and stitch around each shape, leaving a 2.5cm (1in) gap. Fill with the nylon stuffing, then sew up the gap.



6 Begin hooking by using a dark colour around the outside of the dog on the left-hand side. Then fill in the dog's body, using a selection of fabrics in different tones and textures to give the impression of fur.

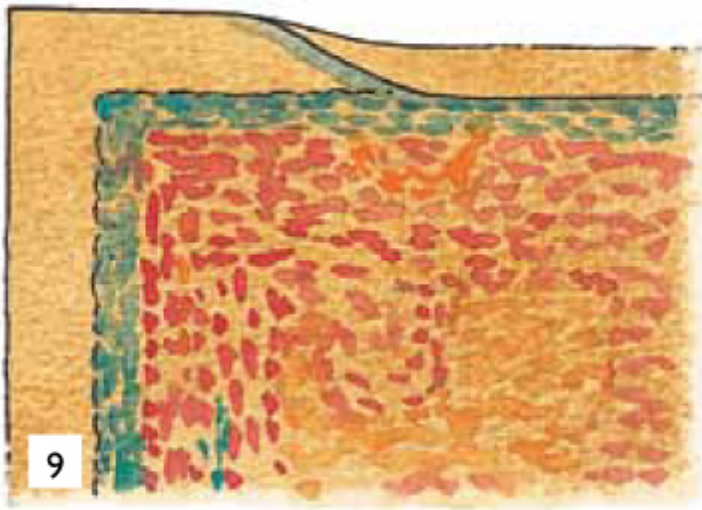




7 For the eyes, take a large, pale-coloured button and place a darker contrasting coloured button on top, then sew into position. By using mismatching buttons you can create more character around the eyes. You can also use buttons to bring out the nose areas and to emphasize the collars.



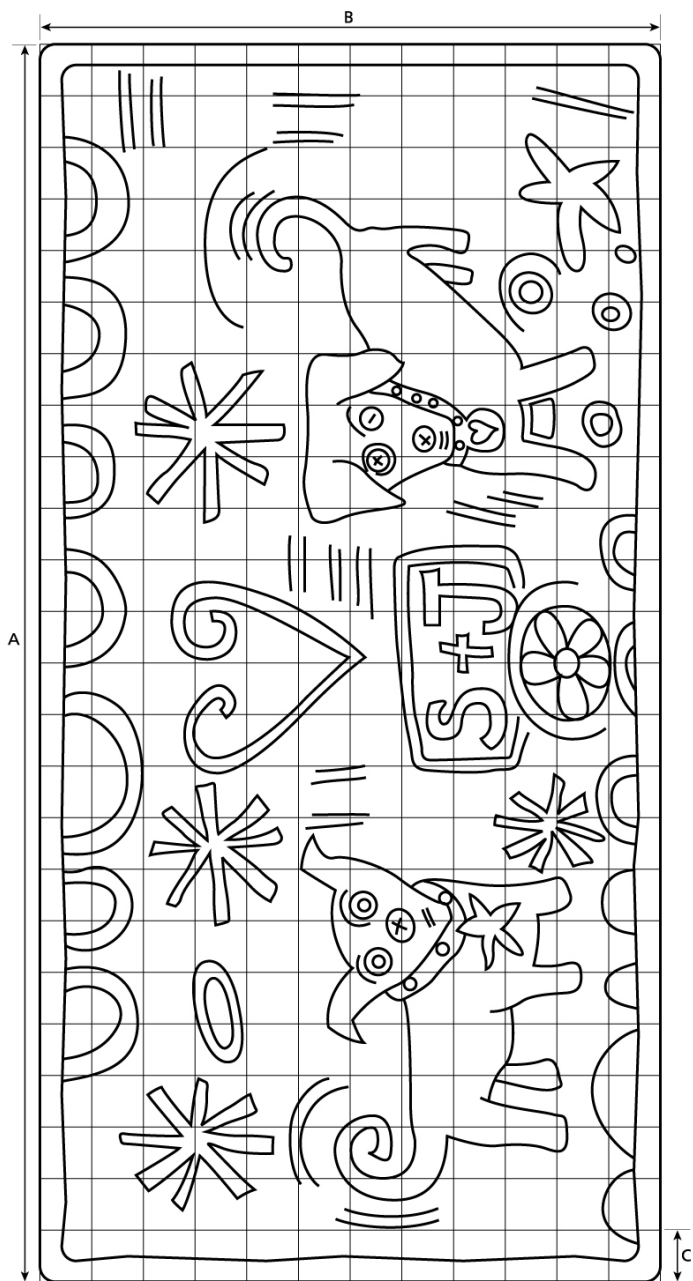
8 Continue working outwards, hooking the background predominantly in hues of reds and adding contrasting colours to achieve a painterly effect. For the border, use mainly blues and greens to make a surrounding frame of colour.



9 Once the hooking has been completed, remove the rug from the frame.

Place the rug face down on a flat surface. Trim around the outer frayed edges with the scissors. Apply a layer of latex adhesive around the hessian border. Wait 3 to 5 minutes before turning in the edges, trimming the excess fabric at the corners. Leave the rug to dry.

10 For the backing, pin the hessian to the back of the rug, turning the excess backing fabric under all around as you pin. Stitch the backing into position using the strong linen thread.



KEY

A = 120cm (48in)

B = 60cm (24in)

C = 5cm (2in)

Sun Rays

Julia Burrowes

You will need

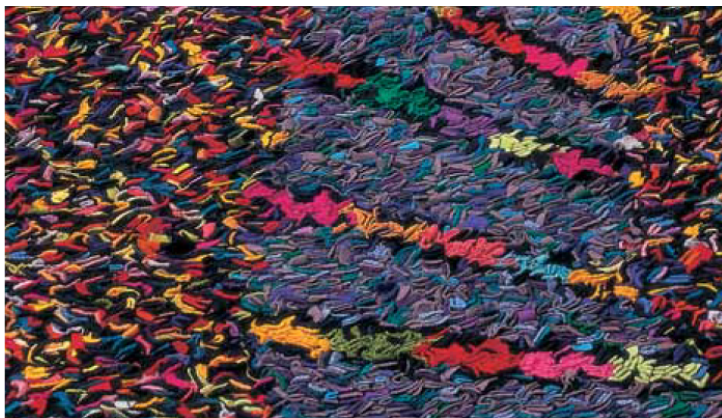
- Rug canvas 153 x 90cm (60 x 36in)
- Steel ruler
- Marker pen
- Rotary cutter
- Cutting mat
- Selection of fabric in shades of black and dark turquoise
- Selection of fabric in bright, vivid colours
- Spring clip tool
- Latex adhesive
- Scissors
- Hessian 165 x 102cm (65 x 40in) (optional)
- Large needle and strong thread (optional)

SPECIFICATION

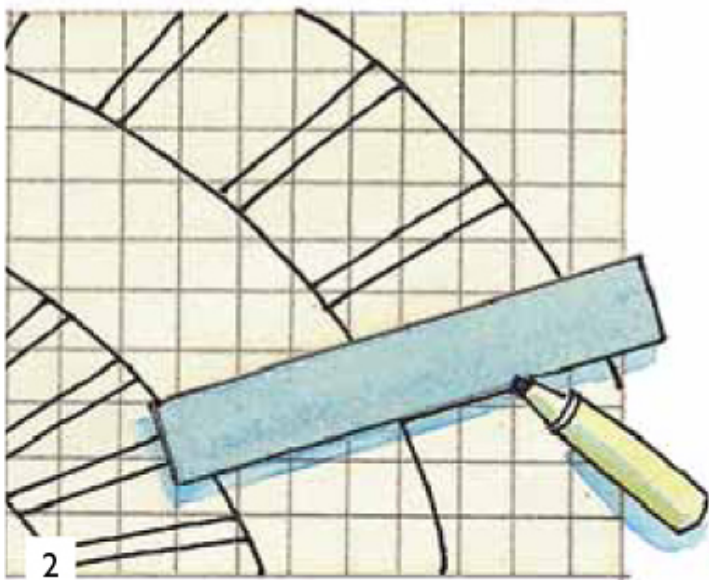
Rug size: 143 x 90cm
(56 x 36in)

Technique: Clipping
(see page 18)

This bright rug needs two base colours - I used shades of black and dark turquoise. You also need a selection of bright, vivid colours. I obtained most of these from discarded wool jumpers, but you could dye old wool blankets if you have them. I use Dylon dyes because they produce good results on a range of different fabrics. To obtain really vivid colour, use natural fabrics such as cotton or wool.



1 Referring to the diagram on page 68, measure out squares on the canvas, counting 10 vertical and 10 horizontal holes to each square. Mark up the squares with the marker pen. (Omit this step if the canvas already has 7.5cm/3in squares marked out on it and use these as a guide.)



2 Following the diagram, draw out Z— the design freehand, using the ruler and marker pen.

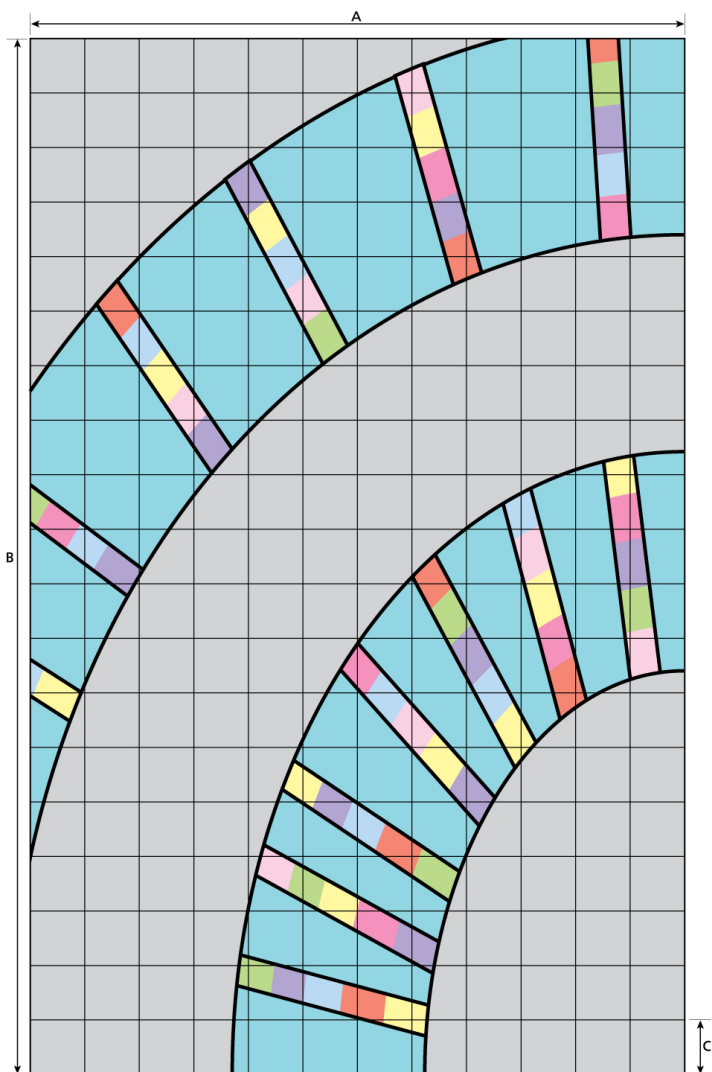


KEY

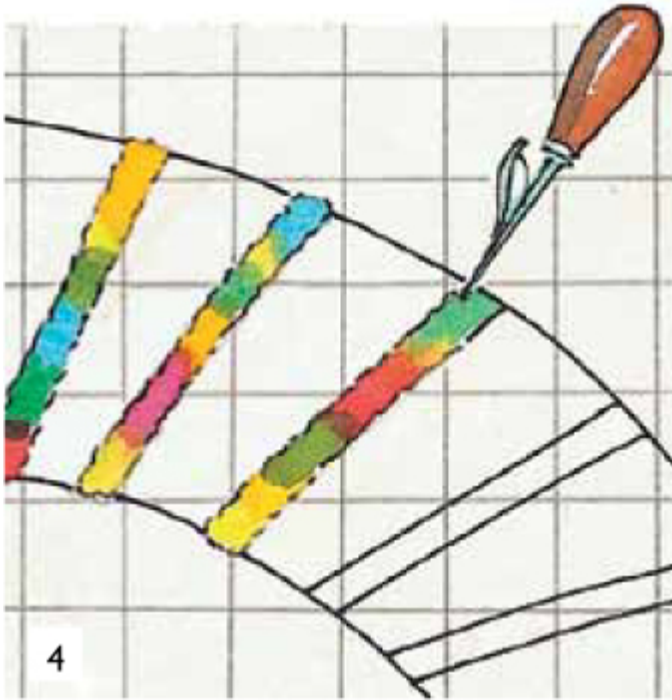
A = 90cm (36in)

B = 143cm (56in)

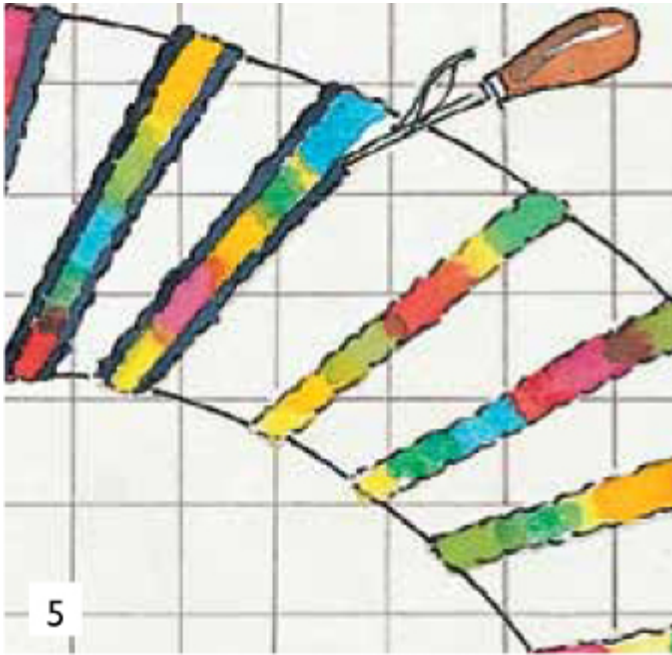
C = 7.5cm (3in)



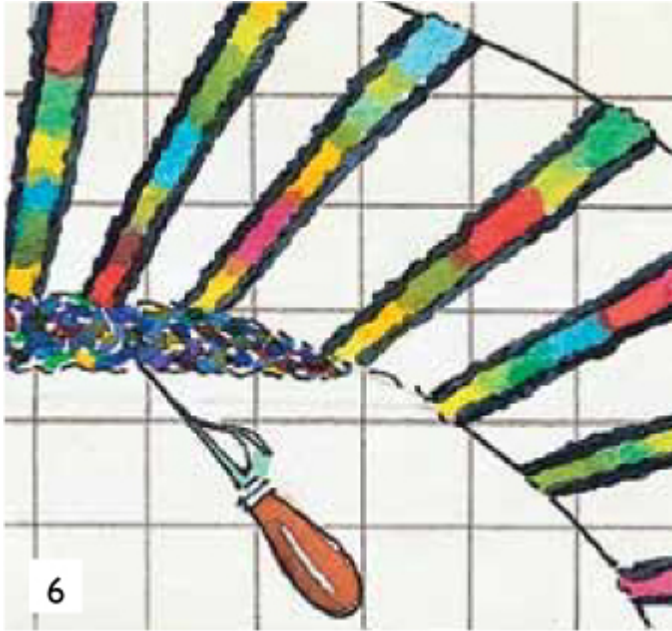
3 Cut fabric into short strips about 6.5cm (2½in) long, using the rotary cutter and cutting mat. The width of the strips will depend on the thickness of the fabrics you use (you need to keep the tension in the rug reasonably even). Prepare separate piles of strips in black and turquoise, then cut up the brightly coloured fabrics and make a random mix of them. Add further colours until you achieve a mixture that you like.



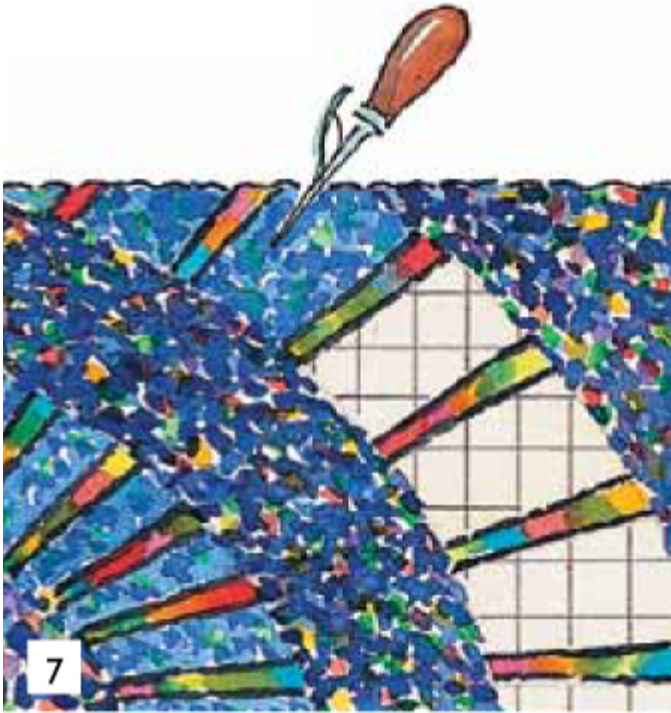
4 Work the bands contained within the turquoise strips first, using the spring clip tool. The bands need to be worked on the diagonal, which can be a little confusing. They may look slightly odd at this stage - if necessary, they can be adjusted as described in step 8 once the rest of the design has been filled in. Work as closely as possible to the drawn lines. Fill in the bands with narrow blocks of bright colour. Work the blocks in varying lengths to achieve a random effect.



5 At the sides of each band, work double-width rows of black fabric as outlines.

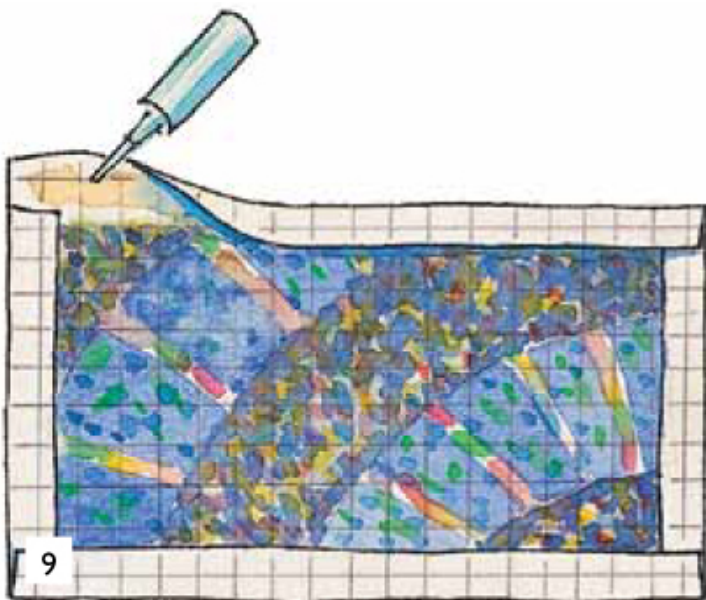


6 Fill in the three dark semi-circular strips. Alternate the base colour with a bright colour until you have filled a line. Start the next line underneath, making sure that a bright colour is worked under the base colour. This will prevent stripes from forming.



7 Fill in the segments between the bands with the fabric in shades of turquoise. If using a mixture of colours, avoid any of the colours that you have already used to prevent the design from disappearing.

8 You may have to make a few small adjustments to the bands of bright colour at this stage. If you have not kept the tension absolutely even, the bands could look a little wobbly. You can work fabric strips into thinner areas, and remove, reduce and replace strips in areas that are too wide.



9 When finished, turn the rug upside down and apply a coating of latex adhesive. Fold in the selvages and the unworked canvas at the top and bottom, and glue to the back. Leave the rug to dry, preferably overnight.

10 Make the hessian backing. Turn the excess hessian to the inside and press with an iron. Glue around the edges with the adhesive. Glue or stitch the hessian in place on the back of the rug. Omit this step if you want a rug with a non-slip backing.

11 Shake the rug to raise the pile and trim using a pair of sharp scissors.

MAKER'S TIP

When trimming this rug, I would suggest that you trim it quite closely as the design will appear far clearer if the rug has a short pile.

Hearts & Tulips

Amanda Townend

You will need

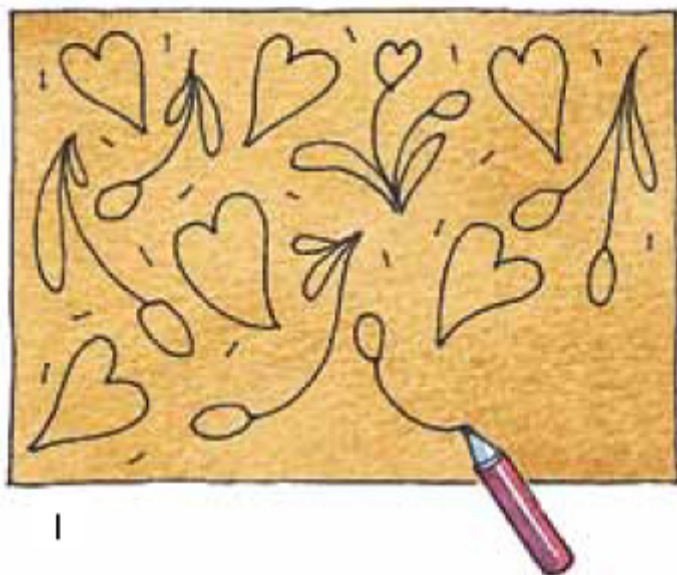
- Marker pen
- 10-oz hessian 112 x 87cm (44 x 35in)
- Steel ruler
- Frame
- A variety of fabrics such as gold netting, iridescent gold silk, bright yellow-gold satin; black, purple, grey and blue T-shirt and matted wool
- Rotary cutter
- Cutting mat
- Rug hook
- Scissors
- Dressmaker's pins
- Needle and strong thread

SPECIFICATION

Rug size: 82 x 57cm
(32 x 23in)

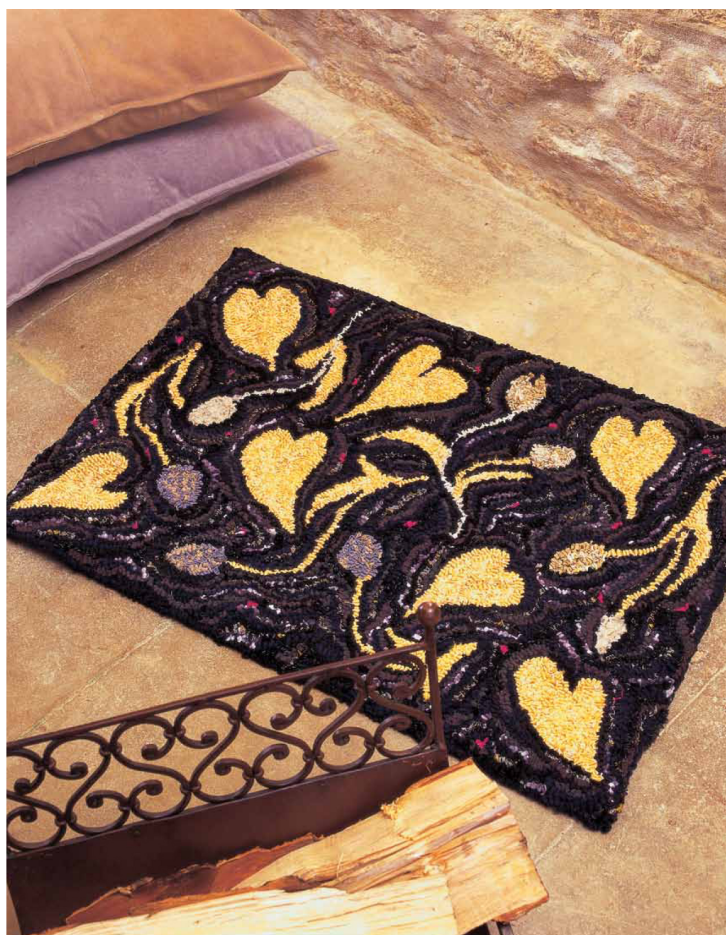
Technique: Hooking
(see pages 15-16)

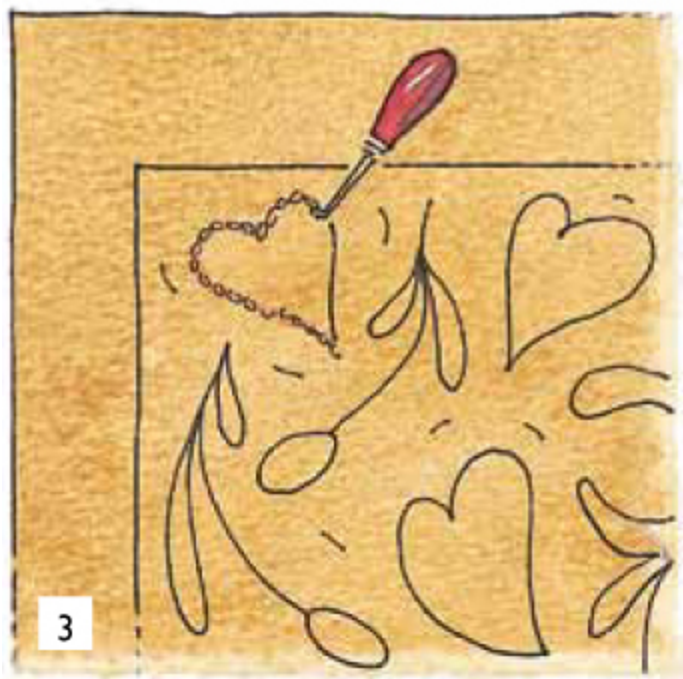
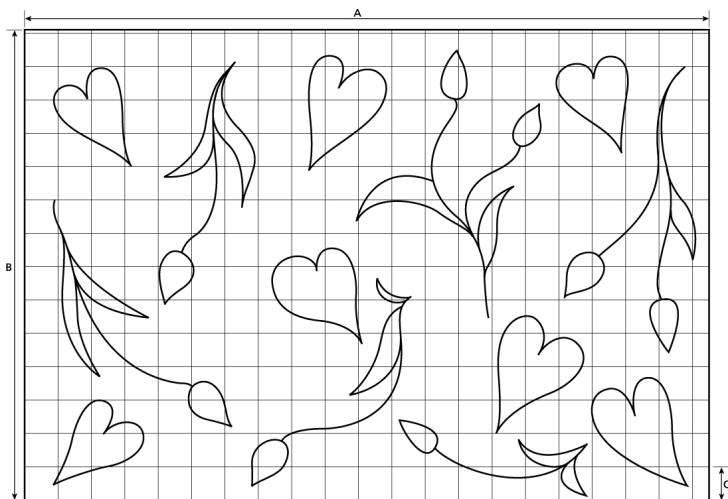
I worked this brightly coloured hooked rug in a variety of fabrics, including gold-sequinned net from a 1950s ball gown, silvery gold silk from a favourite old skirt and a bright yellow-gold satin fabric that was used for curtains in the 1920s. The background to the design was worked predominantly in black, although many different shades of purple, grey and blue fabrics were mixed into this.



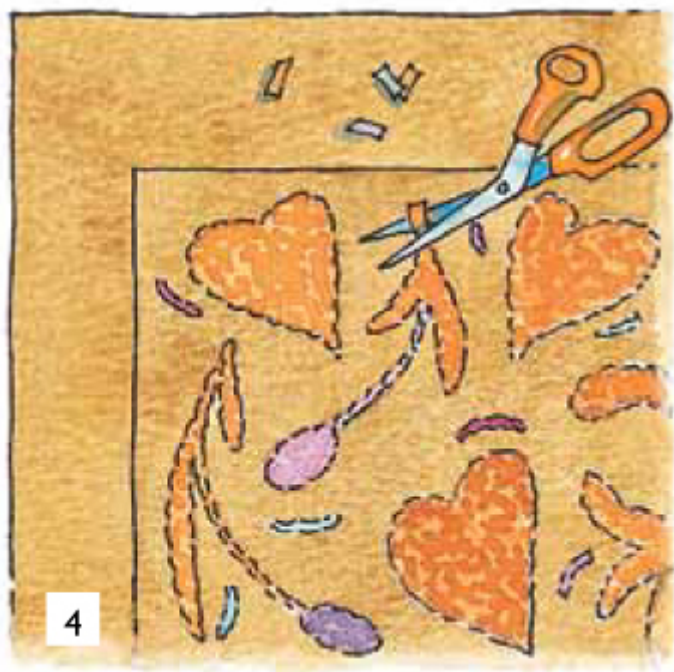
1 Using the marker pen draw the design on to the hessian freehand or mark-up a grid onto the hessian if you prefer, referring to the diagram on page 72. Attach the hessian to the frame making sure that the hessian is tautly stretched.

2 Cut the fabric into strips, using the rotary cutter and cutting mat. Vary the width of the strips according to the fabric you are using.





3 Begin by hooking a motif on the left-hand side of the hessian, using the rug hook. Fill in each shape before filling in the background.



4 Trim the end of each strip to the same level as the hooked loops.



5 Fill in the background. Once you have finished hooking, remove the rug from the frame, then, using an iron, press gently with an iron on the wrong side. Turn the unworked hessian edges to the back of the rug, turn under the raw edges, pin in place and hem with a strong thread. Give the underside of the rug a final press.

KEY

A = 82cm (32in)

B = 57cm (23in)

C = 4cm (1½in)

Sleight

Julia Burrowes

You will need

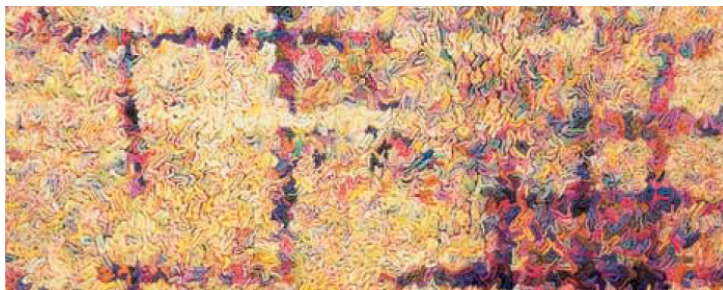
- Rug canvas 162 x 90cm (64 x 36in)
- Steel ruler
- Marker pen
- Rotary cutter
- Cutting mat
- Selection of fabrics in 5 different tones in a mix of colours
- Crimson, emerald green, canary yellow, ultramarine and black acrylic paints
- Medium-size paintbrush
- Pencil
- Spring clip tool
- Scissors
- Latex adhesive
- Hessian 165 x 102cm (65 x 40in) (optional)
- Large needle and strong thread (optional)

SPECIFICATION

Rug size: 152 x 91cm
(60 x 36in)

Technique: Clipping
(see page 18)

This clipped rug is so named because it is quite hard to follow the pattern exactly. Planes appear to shift backwards and forwards and above and behind each other, so that you cannot quite see what is going on at first glance. It is an ambitious piece and you will need to enjoy working with closely related colours and tones to achieve a convincing effect. The design is made up from five batches of different coloured strips that have been sorted into varying tones.

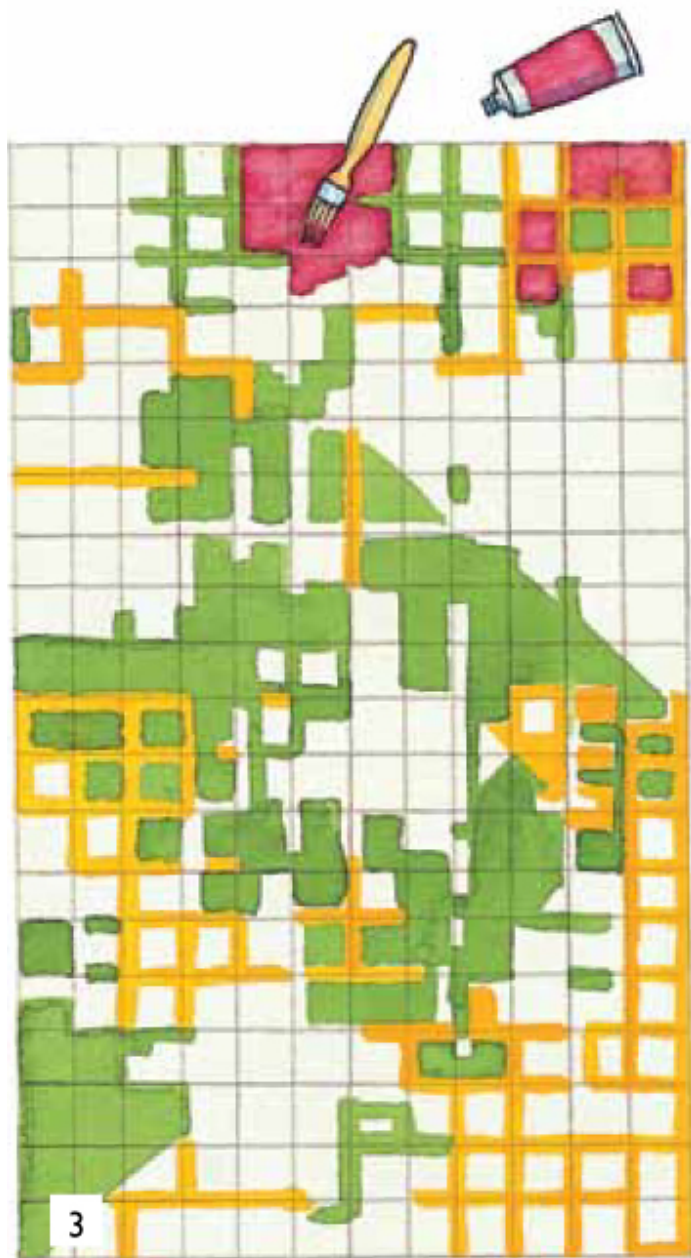


1 Referring to the diagram on page 76, measure out squares on the canvas, counting 10 vertical and 10 horizontal holes to each square. Mark up the squares with a marker pen. (Omit this step if the canvas already has 7.5cm/3in squares marked on it and use these as a guide when drawing out the design.)



2 Prepare a mixture of fabric strips in five different tones and a mix of colours. Cut the strips into short clippings about 6.5cm (2½in) long, using a rotary cutter and cutting mat. The width of the strips will depend on the thickness of the fabrics you use. Keep the strips in five separate piles of different tonal values, e.g. very pale, pale, medium, dark and very dark.



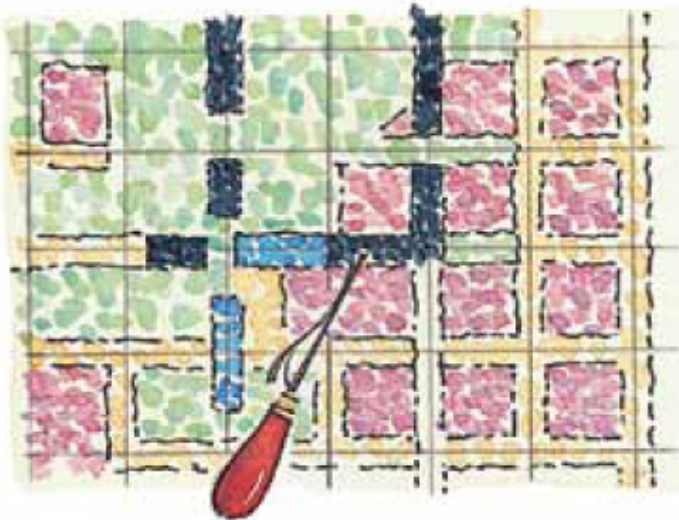


3 Following the diagram on page 76, paint the design directly on to the canvas. Each colour represents one of the five tones. If you lack confidence in

painting the colours directly on to the canvas, first draw the outlines of the shapes on to the canvas with a pencil, then fill them in with paint. Wait until the paint is thoroughly dry before you start to work the canvas.



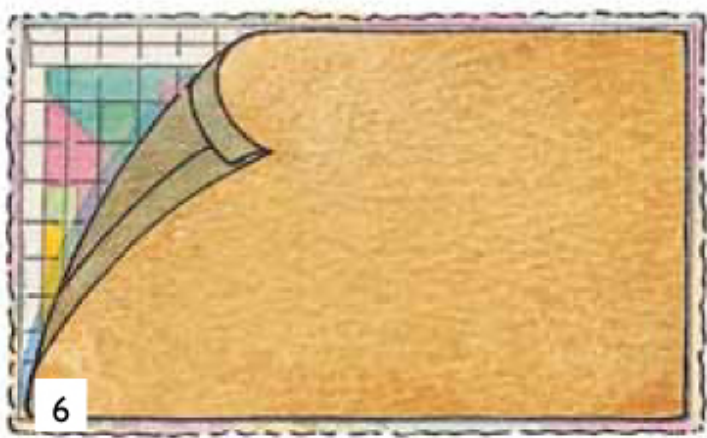
4a



4b

4 Using the spring clip tool, fill in the yellow areas with the mix of very pale colours, the green areas with the pale colours, use the medium colours in the pink areas (4a), the dark colours in the blue areas (4b) and fill in the black areas with very dark colours.

5 When you have finished, lightly trim the surface of the rug with scissors and check and adjust any irregular areas as necessary.



6 Turn the rug upside down and apply a coating of latex adhesive. Fold in the selvages and the extra canvas, top and bottom, and glue to the back. Leave the rug to dry overnight.

7 Make the hessian backing. Turn the excess hessian to the inside and press with an iron. Glue around the edges with the adhesive. Glue or stitch the hessian in place on the back of the rug. Omit this step if you want a rug with a non-slip backing.

8 Shake the rug and trim the pile at the front with a pair of sharp scissors. The more trimming you do, the clearer the design will appear, but you may prefer the shaggy effect of a longer pile.

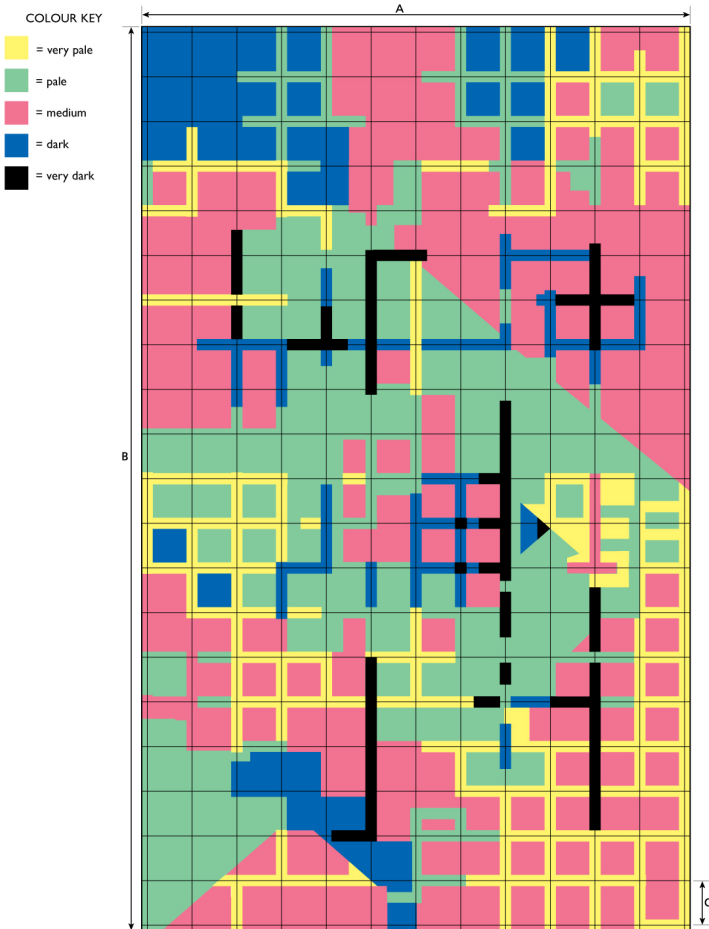


MAKER'S TIP

This rug is made up of strips of rag in a mix of colours of five different tones. For the rug design to be effective you have to identify these tones very carefully. One trick is to cut small strips of fabric, stick them on to a sheet of paper and photocopy them.

Discard any which appear to stand out.

Another way is to look at a pile of fabric through half-closed eyes, any colours that do not tone in will stand out.



KEY

A = 90cm (36in)
B = 152cm (60in)
C = 7.5cm (3in)



ABOUT THE CONTRIBUTORS

JULIA BURROWES has been teaching painting and the history of art at the same school for 23 years. When her children were young and she found that their demands, that of her job and her other passion, horses, took up all of her time, she spent very little time doing her own work. It was always her intention to paint seriously again as soon as she had the time to concentrate properly, then one day she decided to make a rag rug, like the ones she had seen in Yorkshire as a child, to replace one which had worn out. The rest is history. Julia feels that the beauty of rag-rug making is that it can be as simple or as complicated as you wish and still keep its integrity. You can virtually 'paint with rags' as the effect is similar to pointillist painting.

Julia currently teaches rag-rug making at West Dean College, Chichester. She has exhibited and has work in public and private collections in the UK and abroad. Julia accepts some commissions but there is a waiting list. She is a member of the 62 Group of Textile Artists.

ANN DAVIES' interest in the manipulation of fabrics stems from her training as an embroiderer. She has been involved in rag-rug making for nearly 40 years. During that time she has researched a variety of rugmaking techniques, some well known, some not, which have formed the basis of the four books she has written on the subject.

During her association with this craft she has written and lectured in the UK and in the USA. Her work is in various private collections in the UK, Italy and the USA.

Over 40 years ago MAUREEN GREEN watched her aunt make a prodded rug from old clothes and she remembers it as being dark and drab. Many years later she saw rugmaking demonstrated at a textile fair, where the maker was using beautiful materials in vibrant colours and she was hooked! Maureen has been making rugs ever since.

She piloted a City and Guilds in rag-rug making at the Deighton Centre, Huddersfield and has recently gained an adult education teaching certificate. Her work at the Tolson Memorial Museum has given her the opportunity to promote her work through exhibitions and workshops. Maureen uses mainly recycled materials in her work but does buy luxurious velvet remnants from her local mill; they are just too good to miss.

NICKY HESSENBERG has been interested in working with textiles for many years and after taking a course in constructed textiles as a mature student, she developed an interest in the history and methods of making rag rugs. Having learnt the relatively simple techniques of prodding and hooking, she started making her first rug using scraps of leftover fabric. Nicky likes the idea that rag-rug making does not have to be a solitary activity - the rug can be rolled up and taken anywhere, it then becomes a social activity as well as a creative one. She likes the idea of using recycled materials, very often using fabrics which hold particular memories or meaning. Nicky produces a wide variety of pieces, large and small. It is the creative freedom of rag-rug making that spurs her on to start the next project.

LIZZIE REAKES has been exhibiting since 1991 - both nationally and internationally. Her work is collected for private homes, museums and galleries. Inspirational themes include football, family pets and 'the sound of music'. "There is a real challenge when using old and unwanted materials to transform and change their identity and character. I first explored rag-rug making as an art student and have continued ever since. I am inspired by traditional folk art images and commemorative text that appears on the surface pattern on historical rag rugs from Canada. I now combine appliqué with hooking to make logos, numbers and symbols in my own work. I want my work to look drawn, painted and handmade."

She lives with her husband and daughter in Hertfordshire and combines commissioned work with exhibitions, teaching and lecturing, travelling throughout the UK.

JENNI STUART-ANDERSON worked as an architectural designer until the birth of her daughter in 1984. At home in rural isolation with her baby, she asked a friend, Mrs Tunley, who had made rag rugs for over 50 years, to show her the traditional techniques. It was the ideal pursuit which could be picked up and put down at a moment's notice. Soon she was exhibiting rugs and so many people asked her how to do it, she started holding workshops. She now teaches in schools and on day or weekend residential workshops in Herefordshire and beyond, enjoying helping people to explore their creativity.

Jenni makes commissions using hooking, prodding and braiding/plaiting - sometimes combining techniques and including stitching and found objects. She supplies handmade tools and kits and is experimenting with more three dimensional work and making garments, all using recycled textiles.

AMANDA TOWNEND was a student on the Carpet and Textile Design course at Kidderminster and Wolverhampton Polytechnic and now runs a rug and carpet workshop in Manchester using recycled plastic, woven and knitted

materials. Generations of her family in the northwest and northeast of England have always made rag rugs. She became involved in the 'Hooky Matters' and 'A Day in the Life' project organised by Ali Rhind and this became a touring exhibition.

Amanda runs workshops for children, people with special needs, students and community schemes in schools, colleges, art galleries and museums and exhibits her work throughout England. She coordinates the 'Kaleidoscope' exhibition with textile designer Ann Marie Cadman, a showcase for designer crafts people in the northwest.

DIANA WOODS-HUMPHERY has always been interested in all forms of needlework, textile crafts and also in the concept of recycling. The notion of transforming discarded clothing into something entirely new, beautiful and useful seems to her truly irresistible. Diana cannot claim, in a romantic vein, to have learnt the craft of rugging at her grandmother's knee; she had a chance to indulge her interest a few years ago when she went to a summer school at West Dean College and fell under the spell of the rag-rug artist Julia Burrowes. Subsequently, as a maker of soft furnishings, she has sometimes been called upon to create a rug for a client's interior design scheme.

SARA WORLEY drifted into designing and making rugs shortly after studying 3D Design at art school in Rochester, Kent. She loves their tactile quality, the endless design possibilities and working within the confines of a very traditional structure.

Although Sara's work has been exhibited in galleries, she prefers to see her rugs in people's homes, as the notion of creating something that is unique, totally hand-crafted and useful is at the very centre of her work.

Most of her rugs tend to be hand hooked with a loop pile, but to Sara technique is far less important than the designs themselves, plus she feels that there is something undeniably quirky about spending weeks or months striving to create something that is destined to be walked all over!

SUPPLIERS

UNITED KINGDOM SUPPLIERS

ANN DAVIES

1 Wingrad House

Jubilee Street

London E1 3BJ

Tel/Fax: (020) 7790 1093

Email:

anndaviesragrugs@aol.com

www.ragrugs.co.uk

Supplier of tools, equipment and materials - also run courses

RUG CRAFT

DB Group

PO Box 22

Peterborough PE1 4ST

Tel: (0115) 926 9452

Email:

joyce@rugcraft.co.uk

www.rugcraft.co.uk

Mail order supplier of tools and materials - also run workshops

RUSSELL & CHAPPLE LTD

68 Drury Lane

Covent Garden WC2B 5SP

Tel: (020) 7836 7521

Fax: (020) 7497 0554

Email:

info@brodies.net

Retail and mail order supplier of hessian fabrics

SHIRLEY SLATER

120 High Street

Byers Green

Spennymoor

Co. Durham

DL16 7NP

Email:

www.rugmaker.lineone.net

Rugmaking supplies - also undertakes commissions

NEVILLE SMITH

Ballincur, Clogh

Gorey, Co. Wexford

Ireland

Tel: (353) 55 20927

Supplier of brass and yew rug tools.

LYNNE STEIN

4 Oakdale Court

Grey Road

Altrincham

Cheshire WA14 4BX

Tel: (0161) 941 5315

Mail order supplier of rug frames and tools

JENNI STUART-ANDERSON

The Birches

Middleton-on-the-Hill

Herefordshire HR6 0HN

Tel: (01568) 750229

Email:

jennifay.sa@ukonline.co.uk

Workshops; tools and equipment by mail order

WHALEYS (BRADFORD) LTD

Harris Court

Great Horton

Bradford

West Yorkshire BD7 4EQ

Tel: (01274) 576718

Fax: (01274) 521309

Email:

whaleys@btinternet.com

www.whaleys-bradford.ltd.uk

Mail order supplier of fabrics

GUILDS AND ASSOCIATIONS

BRITISH CRAFTS COUNCIL

44a Pentonville Road
London N1 9YB
Tel: (020) 7278 7700
www.craftscouncil.org.uk

COURSES

WEST DEAN COLLEGE

West Dean
Chichester PO18 0QZ
Tel: (01243) 811301
Fax: (01243) 811343

PAM JOHNSON

Creative Days
The Old Vicarage
Llansilin
Oswestry
Shropshire SY10 7PX
Tel: (01691) 791 345

THE THRESHING BARN

Lower Lady Meadows Farm
Bradnop, Leek
Staffordshire
ST137EZ
Tel/Fax: (01538) 304494

PLACES TO VISIT

THE AMERICAN MUSEUM IN BRITAIN

Claverton Manor
Bath BA2 7BD
Tel: (01225) 460503
Fax: (01225) 480726
Email:
amibbath@aol.com
www.americanmuseum.org

BEAMISH OPEN AIR MUSEUM

Beamish
Co. Durham DH9 0RG
Tel: (01207) 231811
Fax: (01207) 290933
www.beamishmuseum.co.uk

EAST RIDDLESDEN HALL

Bradford Road
Keighley
Yorkshire
BD20 5EL
Tel: (01535) 607075
Fax: (01535) 691462
Email:
yorker@smtp.ntrust.org.uk

HIGHLAND FOLK MUSEUM

Duke Street, Kingussie
Inverness PH21 1JG
Tel: (01540) 661307
Email:
highland.folk@highland.gov.uk

RYEDALE FOLK MUSEUM

Hutton-le-Hole, York
Yorkshire YO62 6UA
Tel: (01751) 417367
Email:
enquiries@ryedalefolkmuseum.co.uk
www.ryedalefolkmuseum.co.uk

SHIPLEY ART GALLERY

Prince Consort Road
Gateshead
Tyne & Wear NE8 4JB
Tel: (0191) 4771495
Email:
shipley@tyne-wear-museums.org.uk

AUSTRALIA

BIRCH HABERDASHERY AND CRAFT

EC Birch Pty Ltd
Richmond, VIC 3121
Tel: 1800 334 658

SULLIVANS HABERDASHERY AND CRAFT WHOLESALERS

40 Parramatta Road
Underwood, QLD 4119
Tel: (07) 3209 4799

LINCRAFT

Stores throughout Australia
Tel: 1800 640 107

SPOTLIGHT

Stores throughout Australia
Tel: 13 11 63

NEW ZEALAND**SPOTLIGHT**

Tel: 0800 276 222 (mail order)
www.spotlightstores.co.nz

Stock a large range of fabrics and craft materials. Call for your closest store:

MANUKAU,

Tel: (09) 263 6760 / 0800 162 373

WAIRAU PARK,

Tel: (09) 444 0220 / 0800 224 123

HAMILTON,

Tel: (07) 839 1793

NEW PLYMOUTH,

Tel: (06) 757 3575

WELLINGTON,

Tel: (04) 472 5600

CHRISTCHURCH,

Tel: (03) 377 6121

USEFUL WEBSITES:

www.craftinfo.org.nz
www.hands.co.nz

SOUTH AFRICA

DURBANVILLE NEEDLE CRAFTERS

No. 1, 44 Oxford Street
Durbanville, 7550
Tel/Fax: (021) 975 7361

ORION WOOL AND CRAFTS

39 Adderley Street
Groote Kerk Arcade
Cape Town, 8000
Tel: (021) 461 6941
Fax: (021) 424 7367

STITCHCRAFT

24 Wallaby Walk
Zoo Park
Kraaifontein, 7570
Tel/Fax: (021) 988 9889

ABC KNITTING AND HABERDASHERY

307 Roxy Court
President Street
Germiston, 1401
Tel/Fax: (011) 837 4296

ALADDIN'S CAVE

Upper Level, Kempton City
Kempton Park, 1619
Tel: (011) 975 3120
Fax: (011) 394 3030

BUSY HANDS

Atlas Centre, Finch Road
Atlasville
Boksburg, 1459
Tel/Fax: (011) 395 1065

THE PIN CUSHION

Willowpark Shopping Centre
Cnr. Mimosa and Taaibos Roads
Wilropark, 1731
Tel: (011) 764 1549

Fax: (011) 768 1226
www.sabusiness.co.za

LITTLE ANGEL

18 Pick 'n' Pay Centre
4th Avenue
Newton Park, 6045
Tel/Fax: (041) 363 9943

THE STRUCHEN GROUP MARITIME HOUSE

11 Uitenhage Road
North End, 6001
Tel: (041) 487 2840
Fax: (041) 484 7908
E-mail:
info@strucken.co.za
www.strucken.co.za

INDEX

Numbers in italics refer to captions Projects are in bold

Amish no. 4 31

applique 62, 64

backing 28, 32, 41, 44, 56, 61, 69, 75

backing fabric 8, 20

base fabric 8

see also hessian, rug canvas

blanket fabric 8

projects using 27, 31, 38, 58, 66

braid, to shrink 36

braided rugs 6

fabrics for 8; to prepare 19

project 42

Braided Woolly Rug 19, 42

braiding 6

technique 19

tools 10

see also braided rugs

Burrowes, Julia 77

projects 38, 54, 66, 73

Canyon 51

Chevrons 54

cleaning 20

clipped rugs 6

fabrics for 8

projects 38, 48, 54, 66, 73;

with hooking 58

clipping 6

technique 18

tools 10

see also clipped rugs

clippy *see* clipped rugs, clipping

coiled braid 19

Colour Stripes 38

combined-technique projects 34, 58

cotton 8

projects using 24, 45, 48, 51, 62, 66

Cream Circle 34

crimplene: project using 62

Davies, Ann 77

project 34

designs: flower 24, 58, 70

geometric 6, 31, 45, 51, 54

original 20

scaling up 12, 21, 54

transferring 12, 21, 24, 45, 51-3, 54-5

Devil Dogs 62

dyeing 8, 27

edging tape 8, 20

enlarging *see* designs, scaling up

fabrics 8

to age 13

backing 8

base 8

to dye 8, 27

to prepare 13, 19; for braiding 19

see also individual fabrics

flower designs 24, 58, 70

frame 10, 14

fringe, to trim 44

geometric designs 6, 31, 34, 45, 51, 54

Green, Maureen 77

project 27

Hearts and Tulips 70

hessian 6, 8, 10, 12

to attach to frame 14

weights 8

Hessenberg, Nicky 77

project 31

hooked rugs 6

fabrics for 8

projects 24, 31, 45, 51, 62, 70;

with prodding 34;

with clipping 58

hooking 6, 8, 14

technique 15-16

tools 10, 10

see also hooked rugs

knitted fabrics 8

projects using 48, 58, 62, 66

latex adhesive coating 10, 20, 26

Lavender Field 17, 27

loops, to set 32

Mish-mash rugs 6

net: project using 70

non-slip rug 41, 75

North American rag rugs 6

nylon: project using 62

pile: shaggy 6, 17, 61

to trim 16, 41, 56, 61, 69, 75

prodDED rugs 6

fabrics for 8

projects 27; with hooking 34

proDDing 6, 8

technique 17

tools 10, 10

see also prodDED rugs

Reakes, Lizzie 77

projects 48, 62

Retro Flowers 24

rug canvas 8, 8, 14, 32, 38, 58

Sardines 15, 45

satin: project using 70

Shaggy Rug 18, 48

silk: projects using 34, 70

Sleight 73

Stuart-Anderson, Jenni 77

project 42

Sun Rays 66

techniques: braiding 19

clipping 18

hooking 15-16

proDDing 17

tools 10-11

Townend, Amanda 77

project 70

Tulips 58

twill tape 8, 20

velvet: project using 48

Woods-Humphery, Diana 78

project 58

wool fabric 8

projects using 27, 31, 34, 42, 54, 58, 62, 66

Worley, Sarah 78

projects 24, 45, 51

wrapping 58, 60



First published in 2002 by
New Holland Publishers (UK) Ltd
www.newhollandpublishers.com
London · Cape Town · Sydney · Auckland

Garfield House
86-88 Edgware Road
London W2 2EA

80 McKenzie Street
Cape Town 8001
South Africa

Level 1, Unit 4, 14 Aquatic Drive
Frenchs Forest, NSW 2086
Australia

218 Lake Road
Northcote, Auckland
New Zealand

10 9 8 7 6 5 4 3 2 1



eISBN: 978-1-60765-386-8

Copyright © 2002 in text New Holland Publishers (UK) Ltd Copyright © in photographs and illustrations New Holland Publishers (UK) Ltd Copyright © 2002 in rug designs Julia Burrowes, Maureen Green, Nicky Hessenberg, Piers Northam Interiors/Ann Davies, Lizzie Reakes, Jenni Stuart-Anderson, Amanda Townend, Diana Woods-Humphery, Sara Worley. Copyright © 2002 this edition New Holland Publishers (UK) Ltd

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publishers and copyright holders.

Senior Editor: Clare Hubbard

Editor: Krystyna Mayer

Design: Fiona Roberts at Design Revolution Ltd

Photographer: Shona Wood

Production: Hazel Kirkman

Editorial Direction: Rosemary Wilkinson

Reproduction by Modern Age Repro House Ltd, Hong Kong

Printed and bound in Malaysia by Times Offset (M) Sdn. Bhd.

DISCLAIMER

The information in this book has been carefully researched and all efforts have been made to ensure accuracy. The author and publisher assume no responsibility for any injuries, damages or losses incurred either during, or subsequent to, following the instructions in this book.